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1890

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THE  
BOSTON MUSICAL HERALD,  
A MONTHLY MAGAZINE,  
DEVOTED TO THE  
ART UNIVERSAL.

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PUBLISHED BY THE  
NEW ENGLAND CONSERVATORY OF MUSIC,  
FRANKLIN SQUARE, BOSTON, MASS.

1890.



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Boston  
MUSICAL HERALD.

Vol. 11.

BOSTON, JANUARY, 1890.

No. 1.

1890.

THE HERALD enters upon the New Year, with a larger circulation than ever before, and the "promise and potency" of continued improvement in every respect. It will speak for itself, as a Literary and Educational Musical Journal, and we confidently look to all our friends and readers for their kindly aid in extending its area of usefulness. Please commend it to your friends as you may be able, and call their attention to our Club-Rates and Premium List as given elsewhere. Inquiries and suggestions will always be welcomed and receive prompt attention. With your aid the HERALD will realize for itself what it wishes for all its readers—A HAPPY NEW YEAR.

Some very silly criticisms have been made on the attitude which Mr. Nikisch assumes when directing his orchestra. This is the *reductio ad absurdum* of criticism. One might quite as well comment upon the color of the leader's necktie, or the size of his boots, as animadvert upon the position he takes when directing. If he conducted standing on his head, possibly censure might be in order, and even then it might be out of place if a good result was obtained.

Is it affectation to conduct an orchestral work from memory? Some of the Boston reviewers seem to think so, but Richter almost always conducts in this manner, and Wagner invariably led the Beethoven works without score. The critics fell upon the latter as the Boston reviewers (some of them) are falling upon Mr. Nikisch for the same proceeding, and as in this case the critics were his own musicians, Wagner gave a startling proof of his recollection of every note of the score by offering to fill in twenty measures in any of the various parts. The fact is that it is an enormous gain for a conductor to dispense with the score, for he is able to watch his players more closely, and give his signals more spontaneously. Mr. Gericke had not the faculty of such memorizing (and many great musicians have it not) but that by no means proves it to be wrong.

The assumption that music is a gift of nature is a rather mistaken one. The foundation of our art is found in nature, but the great master works of Bach, Beethoven, or Wagner are artificial products, and appeal to an acquired taste. If such compositions were played to an intelligent savage, the auditor would not perceive any beauty or coherency in them. Yet the same untutored mind might be able to discern the charms of the plastic

arts. In one sense music belongs to the entire human race; the ear, either cultured or untrained, is susceptible to the charms of regularity and symmetry. A tone sounds agreeable to the ear because it is composed of regular vibrations. A regular rhythm is pleasant to all mankind, and to some of the brute creation, too, because of its symmetrical style. Thus far goes the natural part of music, but no farther, and in appreciating rhythmic melody a man but follows natural instinct. How many a young lady exclaims, half-boastingly, "Oh! I do so love music!" and in how many instances, when the matter is investigated, does the "love" resolve itself into this natural appreciation! Music in the modern sense is an artificial structure upon a natural foundation.

The uncertain character of musical criticism has never been more thoroughly illustrated than in the reviews of Mr. Nikisch and his conducting. One critic maintains that there has never been anything weaker, while another holds that Boston has never had his equal; one correspondent of the daily press attacks with the utmost virulence his interpretation of the fifth symphony of Beethoven, while another goes into ecstasies of delight over the self same reading. Assuming that all these commentators are quite honest in their reviews, one may well ask, "does criticism criticize?" The facts of the case seem to lie in the great difference between Mr. Nikisch and his predecessor. For five years we have had the most careful drill master at the head of our orchestra, and have been accustomed to the utmost nicety of detail, and the minimum of dramatic power; now we are receiving the maximum of dramatic effect, and the minimum of attention to technical refinement. In certain works we gain, in others we lose. We do not hear a Brahms symphony with as much nicety and as perfect balance as heretofore, but we are given a Coriolanus Overture, or Liszt's Preludes, with a majesty and breadth that surpasses anything we have known before. It is the old fable of the shield with the silver and gold sides that is repeating itself in Boston's musical criticism. Who will be the Druid to show the contending parties that both are right, and both are wrong?

The New York City government has abolished street music, and many of the journals, musical and other, have sent up a pæan of applause. We may, however, question whether there is not another side to the subject. Not only will many inoffensive people be thrown out of employment but a large portion of the public will be deprived of an innocent enjoyment. It may be retorted

that people ought to know better than to take enjoyment in the modest and lowly hand organ, but we fancy that it will be rather difficult for even the New York City government to decide what may and what may not be enjoyed. The street band and the hand organ may distress the cultured ear, but if it delights the laborer and the nurse maid, or the children, it is to be classed as music. For Fetis broadly defines music as "the art of moving the emotions by combinations of sound," and if the street musicians succeed in doing this, with any class of auditors, they are making music in just so far. Of course the main point urged in support of the law is that street music is only a tolerated form of beggary. But there is many another form of licensed mendicancy which is tolerated in the Metropolis, and it does seem a little hard that these humble sons of the Muses should be the only ones chosen to feel the rigor of legal prohibition.

As a portion of the musical part of the exercises at the International Exhibition, it might be well to do something for the singing societies of America. In France the government awarded prizes of honor to the best vocal associations, and this proceeding caused some of the most interesting musical competitions of the entire exhibition. Congress has frequently been requested to give subventions to music but has always declined because there seemed no practical way of doing this. The World's Fair will furnish a golden opportunity to aid music in a most practical manner. Let prizes be established in every department of music. It is more than likely that the committee of the festival will offer a prize for an opening ode or hymn. But there still remain chances for competitions between male singing societies, female choruses, mixed choruses, etc. In Paris the leading musicians and composers of France were glad to serve on the committee of awards, and we doubt not that the same result would obtain in America. There should also be competitions instituted between brass bands and between orchestras too, if possible. For once and for the first time we hope to see the government coming to the aid of our art and encouraging competition. It will only be doing what many of the foreign governments are doing the whole year round.

The World's Fair which is to be held somewhere in America in 1892, will not be without its musical attractions, and it is not too early to prepare a rough schedule of what those attractions should be. That the native composer will receive the lion's share of attention is a foregone conclusion, but he should not be allowed to monopolize the entire musical interest. In America, in our desire to protect the native composer, we have made something of a spoiled child of him, and as a result are obliged, at every great festival, to hear some compositions which we should never have been asked to listen to had the work been of foreign origin. The weeding out process should begin on this occasion. It is not sufficient to be a native composer, there should also be

sufficient intrinsic merit in the works chosen for the coming Exhibition to assure their performance at any good concert. The art of music has made sufficient progress in America in the last generation no longer to need the extreme indulgence that has hitherto been shown it, and it will be a far healthier influence to exercise some rigidity in choice, than to form a composer's mutual admiration society, as has too frequently been done on public occasions. At the same time every effort should be made to secure good works in the larger forms of composition. A great American symphony should be created in the near future and it would be one of the greatest triumphs of the coming World's Fair if it could evoke such a work. It is high time, too, that America possessed an original National hymn. "Yankee Doodle" is Dutch, or English, in its origin, and we owe "The Star Spangled Banner" to the convivial habits of the English, for it is a British drinking song. Of course composers cannot be made to order, and great compositions cannot be purchased as one would buy groceries, but at least the wants above indicated should be recognized and all efforts made to fill them, while all ordinary musical work should be eliminated from the World's Fair of 1892.

The so-called American fingering in music is quite a misnomer, and the name may lead those who are not familiar with musical history to imagine that it had its origin in this country. The system began with the fingering of the violin; here, as is well known, only four fingers are employed. Naturally these fingers were numbered 1, 2, 3 and 4, and in the early German clavichord music (for this numeration began in Germany) these four fingers were deemed amply sufficient, for the thumb was scarcely ever used. When the thumb began to take its proper place in technical execution, it was marked o, and the fingering just before the time of Bach ran o, 1, 2, 3, 4, a system which it will readily be seen was almost identical with the "American fingering." Germany soon changed this, however, and adopted her present system. England, too, for a time, seemed to lean towards the German change, and the writer of this article has many works of J. Christoph Bach, published in London during the last part of the 18th century, in which the fingering runs 1, 2, 3, 4, 5. At present, however, this system is not employed to any extent in England, and the thumb is marked with an x. Many arguments have been brought forward by the adherents of this system, one of the chief of which is that the eye more readily perceives the x, and as this generally denotes a change in the position of the hand, the point is an advantage. A less sensible argument is that the thumb is not a finger, which specious reasoning might hold if we were numbering the digits for an anatomical work, but scarcely otherwise. The German system is surely spreading at present and the time may not be far distant when one universal fingering will be used. Meanwhile it would seem to be desirable to give the other system its proper name and call it the "English fingering."



Sullivan, with his collaborator, Gilbert, has just added another to his long list of comic operas. The English composer has been an influence for good in this field, for he has shown that it is possible to achieve success in light opera without becoming vulgar, immoral or immodest, as too many of his predecessors have been. It may be urged that this would only be attractive with English or American audiences, and that the Continental people demand a degree of spice in such works that generally shocks our senses. But this too is disproved by the great success of "The Mikado" in the Continental cities. Yet one cannot help expressing a regret that the English composer has devoted himself to this school, rather than to a more classical career. Of course the choice has been a great gain to his pocketbook, although it has been a loss to art. When Sullivan was a student in Leipsic, the professors there predicted that he would become the leading English composer, and the prediction bade fair to be verified before he composed "Cox & Box," in which his first humorous success was achieved. From this time forth his efforts were directed to the production of humorous works, although occasionally he gave his attention to serious and even sacred subjects. But, although "The Light of the World" and the "Prodigal Son" are worthy, they are not great. Classical music is a jealous mistress, and will not share her rights with any other, and the great success which the composer could have attained in the oratorio school has been partially destroyed by his development of the comic opera.

With all the various kinds of homage that have been given to the genius of Wagner, few have appreciated the fidelity with which he has reproduced the manners and customs of the middle ages. In this respect the great composer was as much a historian as many who have won world wide celebrity in this branch of literature. In "Tannhauser," for example, the manners of the Minnesingers are depicted with as much care as if the opera were an essay upon the old epoch of German life. In "Lohengrin" the details of the combat, the festivities at the Castle, the morning call of the trumpeters, the bridal procession, etc., are faithful reproductions of life in mediæval times. But it is in "Mastersingers" that the master reaches the height of detailed exactitude. In this opera, every point of the musical life in Germany in the 15th and 16th centuries is touched upon, and the work stands forth the most perfect history of its times.

In startling contrast to this painstaking style are the earlier librettos of Verdi. The Italian composer did not, to be sure, write his own books but he certainly influenced his poets, and generally for the worse. As a strong example of this it may be stated that when the Austrian government refused to allow the assassination of Gustavus in "The Masked Ball," Verdi offered to change the king into a duke, and when this, also, was deemed too revolutionary a subject, turned the monarch into the *Governor of Boston*, and allowed him to be slain at a ball in old Puritanical Massachusetts! As if to push the absurdity to its utmost lengths, Mario when

he appeared in the part found the Puritan's garb too sedate to display a form of which he was rather proud, and was allowed to appear in a full *Spanish* costume at a ball in the Old State House! Verdi emphatically denies ever having been influenced by Wagner, but his later librettos were far removed from such nonsensical changes of history, and it is not impossible that such poetical and historical librettos as those of Wagner, made the worse than meaningless style of the Italian operatic plots so ludicrous by contrast that a change became imperative. It was not only Verdi who sinned in this respect. To show the rut in which the librettists worked, it is only necessary to give the statistics of insanity as connected with the operatic plots. In every other opera some one (generally the heroine) goes crazy, and the crazier they become the better they sing. To instance but a few: In "Lucia" the heroine goes mad; in "Dinorah" the same thing occurs; in "Linda" the sad event is repeated; in "Martha" the hero loses his reason. History repeats itself in a very tame fashion in all these plots merely to allow the composer to display his skill in a "mad scene." If Wagner had done nothing else the thanks of the world are his due for having taken the operatic libretto out of the slough of idiocy in which it has rested so long, and for the first time making untrue the saying that "what is too foolish to be spoken may be sung!"

The ancient study of music was frequently enlivened by having the most important precepts laid down in rhyme. The old song books, for example, had encouraging verses for the student, as follows:

"Ye little boys and maidens sweet  
We want your voices clear and neat.  
Your study to the Discant bring,  
The only part that you should sing."

But in this utilitarian school of poetry, the instrumental student was not forgotten. The writer of this article has in his possession a copy of Playford's rare "Introduction to the Skill of Musick," in which many of the rules of the art are laid down in very jingly doggerel. Here for example, are the preliminary laws as given in 1672.

"To attain the skill of Musick's art  
Learn Gam—ut up and down by heart.  
Thereby to learn your rules and spaces  
Notes' names are known, knowing their places."

To impress this still more vividly upon the student, the following hazy stanza is added:

"No man can sing true at first sight  
Unless he names his notes aright,  
Which soon is learnt if that your mi  
You know its place where e'er it be,"

Then follow some remarkable rules by which it is evidently supposed that these notes can be memorized, although to us they seem to make "confusion worse confounded." Here are a few choice texts:

"If that no flat be set in B,  
Then in that place standeth your Mi?  
But if your B alone be flat,  
Then E is Mi, be sure of that!"

The following rule is intelligible enough:

"The first three notes above your Mi  
Are Fa, Sol, La, here you may see!"

The last of these poetic rules describes the octaves very quaintly:

"If you'll sing true without all blame,  
You'll call all eights by the same name."

How charming it would be if we could garnish the modern instruction books with such flowers of poetry! We might state in an advanced vocal method, for the benefit of a *Prima Donna*:

When'er an encore you receive  
Then "Home, Sweet Home" you sure must give.

In an instruction book for violin one might inculcate the thought that

Play oft so soft that none can hear,  
Then wild applause will soon appear.

The pianist of modern times would seem to need a whole set of verses to himself. Some of his stanzas would contain the following precepts:

Be sure you let your hair grow long,  
And also make your playing strong,  
Most certainly do not resist  
To call yourself "a friend of Liszt,"  
When at a cadence loud you try  
Be sure to swing your arms up high!

But the opportunities are endless! John Playford, A. D., 1672, may find imitators a couple of centuries after the date of his interesting book.

## ✠ BEETHOVEN AND GREATNESS

BY EUGENE E. AYRES.

It is announced that Mr. Gladstone pronounces Beethoven "greatest of all musical composers." Some will smile at the arbitrary fashion in which the distinguished has expressed himself on this subject. They will deny that the great Englishman has the right to pronounce judgment so emphatically concerning the relative merits of composers. Musicians cannot decide the matter so easily, and they feel disposed to qualify their statements very carefully when discussing this subject. Some would rather give the palm to Bach, some to Handel, some to Mozart, and others to Wagner. Mr. Walter Damrosch would unhesitatingly give the pre-eminence to Wagner. In the December number of the *North American Review* he gives his readers to understand that Wagner has no rival in the world of artists any nearer than Shakespeare.

Nevertheless, it is no small comfort to know that Beethoven is admired in the most polite circles in the world. There is a power in Beethoven that will continue to compel the profoundest veneration of people of culture everywhere. There is a moral power that is not to be found elsewhere. One who studies Beethoven intelligently and sympathetically is sure to discover the speech of an earnest soul—earnest in the pursuit of noble objects, full of noble ideals.

One must study the character of Beethoven to discover the secret of his inspiration. There must be some relation between a man's ideals and his own personal character. In Haydn we see the simple, unaffected music master, whose ambition was never very high, and whose

life was, for the most part, such as only a child might have desired. Character and music are in perfect harmony. So also in Beethoven's case. His personal character is much less absurd and ridiculous than some of his biographers would have us believe. He was not so erratic, so eccentric, so much of a fool. Beethoven was not a raving maniac, and his "high temper," his irritable disposition, was not the whole of his character. There has always been some disposition to exaggerate the idiosyncrasies of musicians; and most people know absolutely nothing about the great masters except what is nonsensical and stupid. The writer was recently at a banquet with a number of prominent ministers of the gospel. (These preachers represented various high-grade colleges and theological seminaries.) The conversation turned on music. One asked if it was not Haydn who played the impossible note with his nose. Another followed with the story of Handel and the incorrigible singer. Then came from still another source the story of Beethoven's dashing the soup in the servant's face in a fit of absent-mindedness. Various other masters were discussed, and when the supply of these undignified and uninteresting, and highly improbable anecdotes was exhausted, it was evident that these gentlemen had told all they knew about the great musicians. And (what is more humiliating to a music lover) they did not regard our "tone poets" as worthy of any exact historical or biographical investigation. The masters were judged as imbecile sentimentalists, who are fit subjects for mild ridicule, engaged in a work that somebody must do as long as young people enjoy the harmless pastime which music affords, but not to be treated seriously. The great majority of those who study music have not yet found anything of real dignity in the personal character of even so sublime a man as Ludwig Beethoven.

Not long since in a company of musical people some one began to tell the story of Beethoven and the Countess, to whom the "Moonlight Sonata" was dedicated. When the pathetic story was brought to a close, a malicious hearer said in deep seriousness: "That reminds me of a story I once read about one of our American Presidents, I think it was George Washington." And then with patient particularity in the account of every detail, he told the story of the hatchet and the cherry tree. He closed by saying that the story always touched him—"it was so pathetic." The rebuke was rather cruel but certainly well-deserved.

It is said that a certain conceited young lawyer, who was conducting a "case" before the Supreme Court, began to make long quotations from Blackstone's Commentaries, when suddenly he was interrupted by the judge on the bench, who exclaimed, "My dear sir, there are some things that a judge of the Supreme Court is expected to know." It does seem fair to presume that there are some anecdotes (poor as they are) concerning the great musicians, that all intelligent people have heard, over and over again. It is time we were drawing nearer to the real masters, and neglecting the fictitious ones.

When we take a closer view of Beethoven we are

amazed at his noble spirit. How much of real dignity he possessed. Dignity of talent, behavior, purpose, achievement. Judged by the highest standard Beethoven's aims were the worthiest and the loftiest. It may be said that a purpose is worthy of a human soul in proportion as it projects itself into the future. The merchant who is thinking only of present profits with no thought of next year's success is unwise. If he deals honestly and faithfully to-day that he may build up his business on a sure basis, he may reap a smaller harvest now, but his future is much the brighter. Beethoven was not seeking success involving the sacrifice of the future. He could suffer to-day, from neglect and weariness, but his work must be perfect, if he could by any patient labor make it so. It mattered not that men could not be expected to place a proper estimate upon his works—nevertheless, they must be up to his own high standard, for the world would eventually rise to his level. He was writing for generations unborn, his aim was in that respect worthy of none but the great.

But the highest aim not only projects into the future but includes the desire for the "greatest good to the greatest number." Our master was not writing purely for the aggrandizement of self. Napoleon's aim was far-reaching but not benevolent. Beethoven is reported as saying: "To come nearer to the God-Head than others and thence diffuse his rays among men, is the sublimest mission of a great man." This was Beethoven's ideal of life. The desire to do permanent worthy work, and thereby render the world the highest possible service.

Here is the secret of greatness—in worthiness of purpose, combined with the ability to realize such aims. The highest aim is necessarily unselfish. It consists in seeking the highest usefulness. Study Beethoven in the light of his disinterested enthusiasm for Humanity.

#### THE STUDY OF SOLFEGGIO.

While perhaps somewhat over-stated, there is so much truth in the following from the pen of Louis Lombard that we are glad to give it place in our columns:

"How many among good pianists can play an accompaniment of moderate difficulty at sight? Not one in ten. This may seem a strange assertion, but soloists throughout the United States will bear witness to the moderation of the statement. Had these pianists studied Solfeggio this lamentable fact could not be recorded. How many among vocalists can sing music of moderate difficulty at sight? How many can intonate intervals of augmented seconds and fourths without the aid of an instrument? Not one in a thousand! And to the neglect of the study of Solfeggio must again be attributed this shameful deficiency.

"Among violin students that have not received special training in Solfeggio, very few only can take at sight with certainty, a note belonging to the harmony, but requiring the skip of a seventeenth. Such imperfection could not exist had the violinist received proper instructions in Solfeggio, because through its study all the pos-

sible intervals would have been made clear in his mind, and, while reaching for any note, he would have been able to anticipate its exact pitch.

"To the neglect of the study of Solfeggio innumerable bad results can be attributed, of which these are some of the most flagrant."

#### PRONUNCIATION IN SINGING.

BY J. L. M. S.

"Will you come with me to the concert this evening?"

The speaker was quite a noted teacher of vocal music and the person addressed was a modest individual, who was "snowed up" with him in a little inland town. Just "to kill time" it was decided that we should go to the entertainment and entertained we were. I do not intend to bore your readers with an account of the whole program but wish merely to tell you of the prima donna of the occasion. I need not tell you her name, for she has since become somewhat celebrated and might object to having her early faults thus criticized. However, her voice was remarkably fine and gave promise of a future which has since been realized. The next morning, hearing that Professor B. was in town, she came early to the hotel to ask for his criticism and advise.

The Herr Professor is rather sarcastic sometimes and began by inquiring, "Was that the Chocktaw or Hindostanee version of 'Sing, Smile, Slumber,' that you rendered so charmingly last evening?" For answer the young lady neither began to cry nor to pout, but laughingly said, "I suppose it sounded like a little of both to you."

"Precisely so," asserted the professor, "and if you care to listen I will give you a little lecture on the subject of pronunciation. There is surely no one thing that prejudices us so quickly against a singer as indistinct enunciation, and concerning this many voice trainers give no instruction. A teacher will take you through a certain course of training for the proper use of the breathing apparatus, for the production of clear pure tones with the proper use of the breath, and there are many additional matters brought up according to the hobby of the teacher. Some have resumed the do, re, me method for the use of the vowel sounds, but this is not enough. Take the 'Sing, Smile, Slumber,' for instance, the words are not me, fa, sol, la, me, sol, fa, re, do, but 'When so softly floats thy song,' the vowels to be sounded are neither ah, ah, ah, which some teachers would have you practise exclusively; nor e, ah, o, ah, e, o, ah, a, o, as you would learn by singing after the do, re, me method, but eh, o, au, ih, o, i, o. In other words the vowels that occur in the words set to the music ought to be carefully studied with the associated tones. For instance, taking the word 'when,' which is to be sung to A natural, get your vowel sound and study it carefully with its tone A natural, being just as thorough in getting a pure tone with the eh sound as with the ah. Then take your whole word 'when' and practice carefully, adding the consonants to the vowel

sound that you have already mastered. Go through your whole piece in this way, with each tone, first with the ah if you desire, then the vowel sound that you are to sing to it, and finally add the consonants. In this way you will make the words a thing of beauty as well as the tones, and as the words and tones in any good piece of music harmonize with each other, you will not make your audience feel that they have only heard the half. This work is especially profitable to amateurs, for while they cannot give us the wonderful tone quality of a Patti or a Nilsson, they can at least let us understand what they are singing about."

The professor charged five dollars for his advice. The readers of the *HERALD* have it gratis.



F. H. TORRINGTON.

FREDERIC HERBERT TORRINGTON, herewith introduced to our readers, was born at Dudley, Worcestershire, England, October 20, 1837. He commenced playing the violin at the age of seven years, and evincing marked ability, his parents articted him for four years to Mr. James Fitzgerald, then organist and choir-master of St. George's and St. Mary's churches, Kidderminster. He also studied the violin with Dr. Hayward, of Birmingham. In 1853 he became organist and choir-master of St. Ann's church, Bewdley. In 1857, he left England for Montreal, where he was appointed organist of Great St. James Street Methodist Church, a position he held for twelve years. During his residence in Montreal he founded several vocal societies and the Montreal Amateur Musical Union Orchestra.

At the invitation of Mr. P. S. Gilmore, he formed the Canadian orchestral contingent for the first Boston Jubilee, and a few weeks after the close of this festival he accepted the position of organist at King's Chapel, Boston, and became one of the regular solo organists at the Music Hall, one of the first violins in the Harvard

Symphony Orchestra, a teacher of the piano at the New England Conservatory of Music, and conductor of six vocal societies. He was also one of the conductors who trained the chorus for the second Jubilee, and had charge of the mass rehearsals of the chorus of twenty thousand voices.

In 1873 Mr. Torrington went to Toronto and was appointed organist and choir-master of the Metropolitan Church, and conductor of the Toronto Philharmonic Society. During his regime the Philharmonic Society has produced the following standard works: *Mesajah* (6 times), *Elijah* (5 times), *Creation* (3 times), *St. Paul* (2 times), *Stabat Mater* (2 times), *Hymn of Praise* (2 times), *Naaman* (2 times), *Judas* (2 times), *Samson*; and these new works: *Bride of Dunkerron*, Smart; *Redemption* (2 times), *Mors et Vita*, *Rose of Sharon*, *McKenzie*; *Spectre's Bride*, *Dvorak*; *Golden Legend*, *Sullivan*; *Jubilee Ode*, *McKenzie*, and many other works and selections, both choral and instrumental. The society is now rehearsing Bruch's "*Arminius*," and selections from the Wagner operas. Mr. Torrington was also conductor of the Hamilton Philharmonic Society for some years. He was the originator and conductor of the first Toronto Musical Festival, held June, 1886, four monster concerts, given with an adult chorus of one thousand picked singers, a chorus of twelve hundred school children, an orchestra of eighty and such soloists as Lilli Lehmann, Miss Huntington, A. L. King, Marc Heinrich, D. M. Babcock and others.

One permanent result of the festival was the foundation of the Torrington Orchestra, a few months later, and which for three seasons has so labored as to give Toronto to-day an efficient concert orchestra, capable of performing without assistance any work of moderate difficulty, and at present preparing selections from Beethoven, Wagner, Jadassohn and others. But Mr. Torrington's last and most permanent venture is the Toronto College of Music and Orchestral and Organ School. In September, 1889, Mr. Torrington opened this school in a large building entirely remodeled to suit his purpose, added to it a music hall for concerts, and erected therein a completed three manual pipe organ, to be used for all school purposes. One of Mr. Torrington's pupils is perhaps well-known to most of our readers, Mr. Whitney Mockridge, the celebrated tenor.

Mr. Torrington is also President of the College of Organists (Canada), a recently founded organization, modelled on the lines of the College of Organists (England). As a composer he has produced several church services, hymn tunes, organ music, secular choruses and songs. His most popular work is a beautiful setting of the hymn "*Abide with me*."

The *Musical Times* is responsible for this announcement: The last of the German mastersinger corporation has come to an end. Its members had been reduced to a few, and the survivors, deeming themselves an anachronism, resolved to perform the 'happy dispatch.' Accordingly they dissolved, and conveyed all their insignia and properties to the Ulm *Liederkrantz*. The document of gift was signed by the *Büchsenmeister*, the *Schlüsselmeister*, the *Merkmeister*, and the *Kronmeister*. It is a pity that these interesting old fellows cannot themselves be put in a museum.

And wheresoever in his rich creation,  
Sweet music breathes—in wave or bird or soul—  
'Tis but the faint and far reverberation  
Of that great tune to which the planets roll.

Francis S. Osgood.

### ✠ THE VIOLIN.

It is a strange reflection in this nineteenth century of ours, where everything changes, improves, retrogrades, or dies out, that the violin, the principal instrument used by musicians in the interpretation of orchestral, concert, or chamber music, should have reached its development of form over three hundred years ago (in point of fact, at the moment of its invention), and has never since then been improved—though countless essays have been made—by the addition of any new contrivance, or by the modification of any of its existing parts.

The violin, as we see it to-day—a small four-stringed instrument—first left the hands of John Paul Maggini and Gasparo da Salo, who worked at Brescia in Piedmont in the latter half of the sixteenth century. Following closely, if not contemporaneous with them, came the Amati school at Cremona, which worked practically throughout the seventeenth century, whilst at the end of the seventeenth and the beginning of the eighteenth century, there appeared at Cremona, Antonius Stradivarius and Joseph Guarnerius, the imperial masters of the luthist's art. With Stradivarius and Guarnerius the art of violin making reached its highest point of perfection, and from thenceforward has stood still. I ought perhaps to include in the above chronology Jacob Stainer, of Absam in the Tyrol, who lives in the records of the fiddle as the greatest of German makers, if not the only one worthy of more than passing mention. He worked from about 1640 to 1700. From this period until now, the name of the violin makers has been legion.

Nowadays not only is the violin the fashionable instrument, *par excellence*, for the ladies, but we see the viola, the violoncello, and the double-bass itself, in the hands and arms of the sex that touches nothing that it does not adorn. In 1756, a violin made by Stainer was sold at auction in Dresden, for which the Count Trautmannsdorf, grand equerry to King Charles VI., paid the maker twenty-six golden caroluses, undertaking to supply him, as long as he lived, with a good dinner every day, a hundred florins in each and every month, a new suit of clothes with gold frogs every year, as well as two casks of beer, lodging, firing and lighting. As Stainer lived sixteen years after this, the violin must have cost the Count, in cash, twenty thousand florins.

Violin making *per se* is a lost art. And why? *Because it does not pay.* The old makers were content to make three or four fiddles in a year, and gained for them prices sufficient for their humble needs; but nowadays the craze for the old masters has strangled the energies of the new; amateurs and professionals who are in a position to pay the value of a first-class instrument, want an "old one" for their money, one with a name and a label, and a certificate of the genuineness of the whole. Of violin making, as of literature, it might be said in the

words of the Irish philosopher, "A man cannot make a living by it until he is dead."

What is, then, this fiddle which is a household word among us? It is a hollow box from thirteen to fourteen inches in length, at the widest part eight and one-half inches, and at the narrowest four and one-half inches broad. It is about two and one-half inches deep at the deepest part, and weighs about eight and one-half ounces. Beyond this we have a neck, terminating in a scroll, which, with pegs, finger-board and tail-piece of ebony, bring the weight up to about twenty ounces. The wondrous capabilities and equilibrium of all the parts may be summed up in one short sentence: It supports a tension on the strings of sixty-eight pounds, and a vertical pressure on the bridge of twenty-six pounds. This extraordinary instrument, nowhere much thicker than a silver dollar, and generally about as thick as a quarter, fitted together as to its parts without a screw or nail anywhere in its construction, resists a perpetual tension and pressure of ninety-four pounds! A perfect violin is made in seventy parts, each fitting each with an exactitude that almost deceives the most practised eye. Every single detail of these parts has to be scientifically and mathematically adjusted; a deviation of a fiftieth part of an inch at any point will destroy the fiddle, probably at once, and certainly as far as the illimitable future is concerned. It is not surprising that to those who have given themselves the trouble to inform their minds on the subject of their instruments, the violin is a never-ending source of joy, of interest, and of fascination.

Edward Heron-Allen, in *Lippincott*.

### THE TERRORS OF THE PHONOGRAPH.

We are told by the *Electrical Review* that the recent American concert given by Mr. Frank Van der Stucken at the Paris Exposition will be handed down to posterity in the shape of little wax cylinders. Many vocalists are beginning by its aid to hear themselves as others hear them, and to realize how different their voices sound from what they imagined them to be. If it be true, as claimed, that all manner of lapses in tune, time, phrasing and pronunciation are revealed to the singer himself by having his voice handed back to him, as it were, what a great boon to suffering humanity the invention will be. Instead of the effective, but ungracious, method of hissing a poor singer, what a poetic penalty it would be to grind out between acts at the dressing room door a faithful reproduction of what its inmate had just inflicted upon the audience. And the much abused press critic; just fancy how, when the big, irate tenor comes round to argue the point, he can turn his little crank and annihilate the self-convicted blunderer with a triumphant "There! I told you so."

ORGAN MENDING.—An organ whose foundation is not good is generally rendered worse by attempts at mending it. Snetzler, a celebrated organ builder at Frankford, told some churchwardens, who asked him what he thought an old organ, which they wanted to have repaired, was worth, and what would be the expense of mending it; that he appraised it at five hundred dollars, and said if they would lay out another five hundred upon it it would then, perhaps, be worth two hundred and fifty.—*Ex.*

## MUSICAL READING COURSE.

REQUIRED READINGS FOR JANUARY—LIFE OF BEETHOVEN, BY SCHINDLER-MOSCHLES.\* MUSICAL FORM, BY E. PAUER, CONTINUED.† AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

### ANNOUNCEMENT.

THE MUSICAL READING COURSE was begun January, 1889, and will cover three years. Up to the present date the life and works of Mendelssohn, Handel, Haydn, Bach, and Mozart, have been considered. This is the first Beethoven number, and probably two more issues will be devoted to the great master.

NEW SUBSCRIBERS may begin at this point and continue until the the course is completed. To all who register for it and who complete the entire three years' course a certificate will be sent signed by the editorial staff.

MEMORANDA or questions upon the course will be sent to registered members, toward the close of each year.

READING CIRCLES.—Wherever two or more in any place enter upon Reading Course, they are strongly advised to form a club or circle, hold regular meetings, and always to enliven the reading by select programs from the musical author or or authors whose biographies have been last under consideration. All such clubs are requested to report to the HERALD regarding their organization and all matters of special interest connected with their meetings. These suggestions are of special importance to teachers and their pupils.

The following extract from the letter of an English lady in Vienna, October, 1825, appeared in the *Harmonicum* for December of that year. The lady is, perhaps, Lady Clifford. The letter says: “\* \* The imperial library is the finest room I ever saw, and the librarian is very kind and obliging. What will you say when I tell you that, after infinite trouble, he succeeded in procuring my admittance to Beethoven, who, although in general so extremely difficult of approach, replied as follows to the note requesting that I might be permitted to visit him: ‘I will welcome her with the greatest pleasure—.’”

“We repaired to Baden, a pretty little town in the Duchy of Austria, some fifteen English miles southwest of Vienna, very much frequented for its hot baths.

“People seemed surprised that we took so much trouble to see Beethoven; for, incredible as it may seem to those

who have any knowledge and love of music, his reign is over in Vienna, except in the heart of a select minority, no one of whom, I may say *en passant*, I have yet met; and I was told to be prepared for a rough and discourteous reception. When we arrived, he had just been driven home by a shower, and was changing his coat. After all I had heard of his *brusquerie*, I felt alarmed lest he should not receive us very cordially; but when he came out of his sanctum, with hasty, yet very firm steps, he spoke so gently in his manner, that I can only compare him to Mr. —, whom he resembles in face, figure, bearing, and sentiment.

“He is short, thin, and sufficiently careful about his personal appearance. He remarked that he thought a good deal of Handel, that he himself loved him, and he expiated for a while on the merit of that great composer. I conversed with him by writing, for I found it was impossible to make myself heard; and although this was a very stilted style of communication, it was not of so much consequence, as he talked very freely, and seemed neither to wait for questions nor to expect long answers. I ventured to express my admiration of his compositions, and among others, of his ‘Adelaide,’ in terms not at all too strong for my estimate of its beauties. He modestly remarked that the poetry was very fine.

“Beethoven speaks French well, at least in comparison with other Germans; he also conversed a little in Latin. He told me that he would have learned to speak as well as to read English but for his deafness. He has very great admiration for Shakespeare.

“When we were preparing to leave, he begged us to stay, saying: ‘I want to give you something to remember me by.’ He went to a table in the next room, and wrote a couple of lines of music—a little fugue for the piano—which he presented to me in the kindest manner. Then he asked me to spell my name, that ‘he might dedicate his impromptu correctly.’ He took my arm and led me into the room where he had been writing (that I might see the whole of his dwelling). It was characteristic of an author, but scrupulously clean, and although there were no trace of luxury, neither was there any trace of poverty, either in a lack of furniture or of neatness. But it must not be forgotten that this is his country house, and that the Viennese are neither so extravagant nor so particular about their household appointments as we are.

“I cautiously led him into an opposite room, in which stood the piano presented to him by Messrs. Broadwood, but the sight of it seemed to make him sad. It was, he said, very much out of order, for the country tuner was very incompetent; and he struck a few notes to convince me of the fact. But I placed the manuscript he had just given me on the desk, and he played it through quite simply, with three or four chords as a prelude—such handfuls of notes as would have touched you to the heart. Then he stopped, and would on no account have asked him for more, as I found that he played without the least pleasure to himself.”

(From *Beethoven and his Contemporaries*, by Dr. Nohl.)

The following is also taken from Dr. Nohl’s book. It was written by von Beauenthal, who says: “During the last years of his life, I frequently saw Beethoven at a little inn in Vienna on winter evenings.

“He had entirely lost his hearing at that time. Every one showed him the greatest respect when he entered the room. He was a sturdy-looking man of middle height, with gray

\* Price, postpaid, \$1.40.

† Price, postpaid, 75 Cents.

The above may be ordered through the HERALD.



hair flowing like a mane from his truly lion-like head; he had a wandering expression in his gray eyes, and was unsteady in his movements, as if walking in a dream. He would sit down with a glass of beer and a long pipe, and close his eyes. If one of his friends spoke, or rather bawled at him, he opened his eyes like an eagle started from its slumbers, smiled sadly, drew a pocket-book and pencil from his breast-pocket, and in the shrill voice peculiar to deaf people bade his visitor write what he had to say. Sometimes he replied in writing, sometimes verbally, but always readily and kindly.

"When I saw the great man for the first time setting opposite to me, I said to myself: 'O thou glorious genius! It would be the most heart-rending irony of fate and the bitterest mockery that, while refreshing the spiritual ears of all civilized humanity, thou art thyself excluded from the heaven of thy music, were it not at the same time the grandest of divine decrees. For as thy bodily ear presents a barrier against the entrance of the prosaic voices of daily life, and the fawning and halting tones of the nether world, so does the ear of thy soul admire more freely the grand harmony of the spheres, the melancholy strains of presentment—the thunder of secret sorrow. Then does thy thought first embody itself, in form, and thou, as is possible only to the greatest poets, art lost in its contemplation. Therefore, thou gladly shuttest up thy bodily eyes, to admit thy spiritual vision, and so revel undisturbed in the blissful enjoyment of thy fantasy.'

"Sometimes he would take another large pocket-book from the left-hand breast-pocket of his simple gray overcoat, and write something, with half-closed eyes. 'What is he writing?' I asked one evening of my neighbor Schubert, the incomparable song composer, whose career came so prematurely to an end. 'He is composing,' was his answer. 'But he writes words, not notes!' 'That is his way. He indicates the course of his ideas for a piece of music by words, with at most a few notes here and there. He still plays the piano very well. Art has become a science with him. He knows what he can do, and his fantasy obeys his profound knowledge.'" Schubert said on another occasion: 'He can do everything, but we cannot yet understand it all. The Danube will empty itself many times into the ocean before his creations are universally comprehended. And this not only because he is the most sublime and prolific of composers, but because he is the most playful. He is equally great in dramatic, epic, lyric, and prosaic music; in a word he can do everything. Mozart stands in the same relation to him that Schiller does to Shakespeare. Schiller is already understood. Shakespeare is still far from being understood. Every one understands Mozart. No one thoroughly comprehends Beethoven. He must have an immense intellect, but a still larger heart, and have loved unfortunately, or have been otherwise unhappy.' \* \* \*

Schubert always expressed himself so pithily, so heartily, intelligently, and concisely.

He asked a friend, after the performance of some of his own songs, whether he thought that he (Schubert) would ever become anything. His friend replied that he was already something. "I say so to myself sometimes," said Schubert; "but who can do anything after Beethoven?"

"Beethoven always spent the summer months in the country, where he was accustomed to write in the open air with the greatest comfort and the richest results. He once took

a lodging in the romantic village of Modling, that he might enjoy, to his heart's content, the Switzerland of Lower Austria, the lovely Briel. A luggage-wagon with four horses was freighted, with a very small proportion of furniture certainly, but on the other hand with an immense mass of musical matter. The towering machine was put slowly in motion, and the proprietor of its treasures marched before it *per pedes Apostolorum* in the most perfect contentment of mind. Scarcely was he out of the city—between green corn-fields undulated by the zephyr's breath, with the song of the lark thrilling above him, as it greeted in ecstasy the advance of Spring—than his creative spirit awoke. Ideas jostled each other, were selected, arranged, noted down with the pencil—and the journey and its object were clean forgotten. The gods only know where the Composer had wandered in the long interim; but at length about twilight he arrived at his chosen Tusculum, perspiring at every pore, covered with dust, hungry, thirsty, and dead tired. Heaven help us! what a spectacle awaited him! The wagoner had accomplished his snail's progress without adventure; for his employer, however, who had already paid him, he waited two hours in vain. Totally unacquainted with the composers' eccentricities and having settled that the horses must sleep in their own stable—he made short work of it, shot down his entire freight into the market-place, and returned home without further delay. Beethoven was at first very angry, then he burst into a fit of laughter, and at length having hired half a dozen of the gaping boys in the street, he had enough to do, before the hour of midnight was called by the watch, and fortunately favored by Luna's beams, to collect the scattered elements of his property and deposit them under a safe shelter."

## QUESTIONS AND ANSWERS.

*All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Letters must be accompanied by the full address of correspondents, if answers are desired.

**SUBSCRIBER.**—When two small notes stand between the larger notes of a measure, in the character of an embellishment, should the time-value of these small notes be taken from the preceding note or from the note following them?

**Ans.**—As a rule, the rhythmic value of the small notes should be taken from the next previous note. We perhaps ought to add that the notes of the mordent come out of the value of the note on which the mordent is formed.

**B. A. H.**—Will you please advise me as to the very best books to use for beginners on piano and organ?

**Ans.**—*The New England Conservatory of Music Method* has met with great success as an elementary book for piano-forte, and has sometimes been successfully used for cabinet organ pupils. *Clarke's New Method for Reed Organ* has had an extensive circulation.

**M. B. M.—I.** Please advise one what would be the best kind of a metronome to purchase.

**Ans.**—Metronome de Maelzel—one with a bell; and be sure that it is in good order before you purchase it.

2. Also name some four hand music for two pianos, something good and pleasing, but not so difficult as a concerto.

*Ans.*—You can get the Fifth Symphony by Beethoven, arranged by M. C. Eberwein; Schumann's *Andante and Variations*. You may sometime like, also, G. M. Schmidt's arrangement of the standard symphonies for two pianofortes, eight hands.

S. A. E.

QUERIST.—1. May not the Keraulophone be substituted for the Gamba with good effect, as in a Canon in which the registration is: Man. II, 8 and 4 ft., Man. I, Gamba? Our organ has no Gamba.

*Ans.*—The Keraulophone is not often a good substitute for the Gamba, as it is usually voiced nearly as soft as the Dulciana and sometime takes its place. In playing a composition for two manuals (like a Canon for instance), where each part is equally important, select stops that contrast in quality, but are equal in power.

2. What stop is intended by "Principal 8 ft.?" I thought the Octave, a 4 ft. stop, was called the Principal.

*Ans.*—Principal (8 ft.) is the proper term for the stop we call the Open Diapason. It is so named in both English and German organs. In the older American organs the term "Principal" was applied to that 4 ft. stop which is now properly called the Octave.

3. How does the Doppel Flute differ from the Harmonique Flute, 8 ft.?

*Ans.*—The "Doppel," or "Double," Flute is an open wood pipe and is of loud 8 ft. tone. The Harmonique Flute is almost invariably a 4 ft. stop and is constructed of metal.

4. What is meant by *Alla Breve*, as used at the beginning of Study IX, in Mr. Dunham's "Melodious Studies for Organ?"

*Ans.*—The term *Alla Breve*, as used in Dunham's Melodious Studies, No. 9, signifies that the piece is to be counted by half notes, that is, two beats to the measure.

5. Is not music of a quiet, dignified character generally more suitable at the conclusion of a service than the "screechy" Postlude?

*Ans.*—The character of the Postlude should properly be in harmony with that of the service which precedes it. A sermon on "Hope" should be followed by a Postlude of a joyous or buoyant character; but of course such a Postlude would hardly be suitable for a funeral. It is very difficult sometimes to fit a Postlude to a sermon, but almost any Postlude, so-called, may be used after service, if a short Prelude is played first, making a gradual crescendo.

H. M. D.

L. L. B.—1. How much daily practice on scales would you give children in the beginning of the second grade?

*Ans.*—We presume the piano is meant. About one-fourth of the practice time, if well employed, will be enough.

2. Please name a few songs for child with an unusually high child's soprano voice.

*Ans.*—Children's songs generally run within a narrow compass, that is those songs which are proper for a child's voice. It might be well to transpose ordinary songs to a higher pitch. We refer you to the collection mentioned below.

3. Also a few songs suitable for little boys.

*Ans.*—Home and School, by Louis C. Elson, Boston, A. P. Schmidt, is an excellent collection.

B. F. H.—Please give the metronome time for the first movement, the fugue and finale, in the Hallelujah Chorus, from Beethoven's "Mount of Olives."

*Ans.*—Musical natures differ as to metronome marks, or in other words, as to tempi. So eighth notes, 84 or 88 half notes, and 112 or 116 half notes, are the markings we would subscribe to; in choral performances, the choice of tempi depends much on the ability of the chorus. Instruments can be forced to move rapidly; voices are unmanageable after a certain point has been reached.

H. L.—1. What is the meaning of D—E at bar 17, page 7, Turner's "Elements of Modern Octave Playing?"

*Ans.*—D, depression; E, elevation. See page 5, paragraph beginning "In long passages," etc.

2. What is the use of the numerals which number the bars, such as 5, 7, 24, etc., in the same work?

*Ans.*—These are starting places for the teacher or pupil, during drill or study.

3. Does C-2 which follows the signature, in the same work, mean to play first in 4-4, afterward in 2-2 time?

*Ans.*—It does; 4-4 in slow time, 2-2 in rapid time.

4. We cannot understand this fourth question.

5. What do the dotted lines mean in the last bars of Clementi's Sonatina, No. 4, second movement?

*Ans.*—They refer you to the two measures which are narrowed in compass to fit small hands.

MADIE.—1. Please describe Hale's Electro Clavier, its use, etc., and at what price it can be furnished?

*Ans.*—To do this would take too much space. We refer you to Mr. F. W. Hale of the New England Conservatory.

2. How should the glissando be played, that is, with what fingers and in what position?

*Ans.*—We have heard good glissandos made with the fingernails; this was in the home circle, however. Artists turn the hand in the direction of the run and use the tip of the second or third fingers.

3. Can you furnish, and at what terms, *The Technique, Ornamentation and Tone Production in Pianoforte Playing*, by H. Germer; also *Piano and Song*, by Wieck?

*Ans.*—Mr. W. F. Wellman, of the New England Conservatory Music Store, will be able to assist you.

4. Please give metronome marks for Waltz, Mazurka, Polka, Schottische, Polonaise, Gavotte.

*Ans.*—The following marks give the average marking. The Waltz between 69 and 70 dotted half notes; the Mazurka, 104 quarter notes; Polka, 100 quarter notes; Schottische, about, 92 half notes; Polonaise, 96 quarter notes; Gavotte, 88 or 92 half notes.

5. Should the pedal be used in bar 22 of Field's Fifth Nocturne, and should it be held throughout the measure, or taken up with each chord?

*Ans.*—If the pedal is used much in the preceding measures, it would be unwise to play this one measure entirely without the pedal, because of the contrast. You use your judgment. The best editions show varying pedalings.

6. Define Chamber Music.

*Ans.*—Chamber Music is music designed for performance in a chamber or small room, in contradistinction to concert music, which properly requires a hall. It is restricted to works for the pianoforte, or pianoforte and one or more instruments,



for the string instruments in various combinations. The chamber music literature contains some of the finest and most exquisite of all musical productions, and since the days of Haydn, and even before, great men have put some of their best ideas into its forms.

S. L. P.—1. In Köbler's Practical Piano Method, Vol. I., the first exercise in staccato notes is said to be played from the fingers *only*. Is one to suppose that all succeeding staccato passages are to be played in like manner?

Ans.—Many pianoforte teachers teach the wrist staccato before the finger staccato. Köbler seems to differ from these. You had better employ the finger staccato until the author gives exercises expressly marked for the wrist staccato.

PAULINE.—1. What practice would you recommend for a piano scholar who finds great difficulty in playing octaves, especially with a light hand?

Ans.—If the fingers are too short, we know of nothing better than judiciously practicing stretching the third and fourth, and the fourth and fifth fingers.

2. What exercises shall I use with a vocal scholar who does not vocalize the major scale correctly, skipping at the third and fourth tones? I have advised singing very slowly with an instrument.

Ans.—We would use the primer, or preparatory book, in Mr. L. W. Mason's set of school music books, published by Ginn & Heath, Boston.

B. C.

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Less than a God, they thought, there could  
not dwell  
Within the hollow of that shell,  
That sung so sweetly and so well.     *Dryden.*

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## • CHURCH MUSIC.

The editor heartily invites and will cordially welcome pungent inquiries regarding the conduct of Church and Sunday-school music, in any of their phases or departments. Improvement comes by agitation and the ever-expanding circulation of ideas. If pastors, choristers and superintendents will state their difficulties and disabilities, we shall do our utmost to assist them in the solution of their problems, and call in the aid of all the light we can focus upon the subject.

### MUSIC AND MISSION WORK.

The recent convention of Christian Workers, at Buffalo, called forth an interesting exchange of ideas respecting the importance of music as a factor in evangelical work, concerning which we quote from the *Courier*, the italics are ours, and voice an inquiry which is knocking at the door of theological seminaries and lay-colleges to-day, an inquiry which must be heard and answered—ED.:

"Every worker in the crowded tenement quarters of the larger American cities brings testimony to prove that music can do what cannot be accomplished by religious

teaching or by exhortation. Men and women who care for nothing except to eat, drink and be merry, at the expense of their physical and moral natures, do not wish sermons or prayers, but they crave music. The scrape of a violin, the sound of an accordeon, or the notes of a ribald song will draw human creatures from the vilest dens and, moreover, hold them by its fascination. A good story will attract a crowd for a time, but a good singer has twice the power and never lacks for listeners. *If, then, such is the case, and it has been demonstrated many thousands of times, why are not our young divinity students taught to sing, taught to read music, and be in a position to lead in a service where song is a great and important factor?* \* \* \*

The most potent agency in evangelical work and especially among the lower classes, is music, instrumental or vocal, as it is the opening wedge to a better frame of thinking, and later to a changed condition of life. We would not possibly suggest that no man or woman should take the lead in mission work who does not play or sing, but we would emphasize the belief, based upon experience, that it is better to follow the lead of a Christian musician, than assume the direction. When so much is done by Christian women, they should consider the ability to sing, an important part of their education. Between the two, the most eloquent preacher in Buffalo, and the most humble man or woman who can sing a hymn with true art, the second will control an audience of degraded men and women ten times where the preacher could one."

### ✦ AN APPEAL TO CAESAR.

There are few serious enterprises or undertakings in life which have not in the course of their generation or development been made amenable to the dictates of *common sense*, and regarding most things in which they are interested, men are not slow to refer to the decisions of this supreme tribunal for an endorsement or vindication of their course or position. In the matter, however, of the character and conduct of the music of the Lord's Day and House, it would seem that the authority of this General Court of Appeal has been unthought of or ignored, and the results present some anomalies which are no less harmful than surprising. To note one or two of the many.—Let us consider a proposition whose truth is so manifest as to render it axiomatic, to wit.; *If a fact be less effectively stated, a sentiment less fittingly expressed, or a prayer less suitably voiced in song, under given conditions, than they would be if simply read, then the reading is to be preferred.* This would surely be endorsed by the law of the survival of the fittest, and no less surely by the law of common sense. If so, it becomes an authoritative canon and a true test of the right of existence—of our habits and customs tho they be ever so venerable and familiar. Remembering the deep and serious significance of very many of the church hymns in general use, their tender and prayerful sentiment, one can but feel that the manner in which they are usually sung is entirely out of keeping with their character. In the hearts of some in every congregation, and of many in some congregations, there is an abiding spirit of reverence which saves them from falling into habits of indifference, but the readiness with which the

attention of the majority is called away, the undevout bearing, the exhibitions of curiosity, during the singing, to say nothing of the devotion to "art for art's sake," which often marks the leadership—all these things provoke the inquiry whether it were not better, far better, to have the hymns, and especially those of meditation and prayer, read responsively or by the minister. Hymns of rejoicing and praise do not suffer so manifestly from these conditions, for we may be glad and happy and evidence the fact in a joyful song, tho our attention and thought be largely given to our neighbor's bonnet or the disposal of late arrivals. But we surely cannot be prayerful nor enter into the spirit of hymns that breathe the tenderest, most sacred sentiments of our faith, unless the service commands devout attention.

The Bishop of Litchfield spoke seriously and advisedly in a late pastoral address, when he suggested that at least *one daily service be plainly said instead of sung*; and yet we would not intimate that the unhappy facts regarding our song service are irremediable, on the contrary we believe that thoughtful, intelligent and persistent effort toward the cultivation of a devout and reverential spirit in song as in prayer, is all that is needed to solve the problem. But unless such effort be made and a marked improvement be realized, common sense would certainly have but one thing to say upon the subject.

Take another phase of the matter. It will be readily conceded by all thoughtful people, that to use sacred terms or to repeat prayers and pledges in a thoughtless way, without understanding and heartily endorsing their import, is to trifle with God and the truth, and render the heart callous and indifferent to moral and religious appeal. Hence the injunctions, "swear not at all;" "use not vain repetitions," etc., emphasized and reiterated in every pulpit in the land and that continually. We are exhorted also to sing *with the heart* and with the understanding, and yet a very large amount of singing which is not of this type and which is not unto the Lord, is not only consented to but encouraged in all our churches—not in word, but in the conditions and habits which have been tolerated so long that we have grown contentedly accustomed to them. Any one who examines our church hymnals will be surprised to find what a large per cent. of the hymns in general service, are utterly unsuited to the use of any save those of *consecrated heart and life*; a fact which is equally true of our best Sunday-school music. And yet all present are constantly urged to join in the singing of such hymns, and the loudness of their response is often made the occasion for congratulation upon the *success of the praise service*. A success (?) which may have in it the *essence in effect* of that which is far worse than failure—namely, the degradation of the spiritual sensitiveness and the development of rank irreverence.

If the general and characteristic spirit and attitude of the American mind to-day were to be expressed in a single word that word *Irreverence* would surely be chosen, and the degree to which the church and Sunday-school are responsible for it in view of the common but startling facts to which we have simply referred—God only can know. In a crowded church recently, during an evening service the hymn

"Just as I am without one plea,  
But that thy blood was shed for me;  
And that thou bidst me come to Thee,  
O Lamb of God, I come, I come."

was announced. All were provided with hymnals and all were urged to join in the singing. Among those who responded most promptly and vigorously, were a half dozen

young men and women immediately in front of the writer, who during the singing of the entire hymn, so full of the tenderest thoughts that gather about the cross, so fragrant with the spirit of prayer and consecration, evidenced by their frivolous conduct the farthest removal from that mind and disposition, without which the use of these words, could but contribute to a moral insensibility, already painfully apparent. A little observation revealed the fact that these were but representatives of a large number of their kind, and the cry sprang to our lips, "O Lord how long!"

What can be done? Well, much by the aid of *applied common sense*. Discrimination can be made in the selection of hymns in which both Christians and non-Christians may join—a matter of infinite importance tho almost wholly neglected. The recognition of the impropriety and harm attaching to a thoughtless use of this part of the church service, can be cultivated. Our Sunday-school children can be led to understand that meaningless repetition and irreverence in song are displeasing to God and out of order. The Spirit of prayer can be awakened, and all can be made to realize that unless the sentiment of a song is endorsed by the heart, the only thing for a sincere man or child to do is to listen quietly to others. Said a clear-headed non-christian business man to a friend when asked why he did not join in the singing at church as he did in the social songs at home, "I would be glad to do so if it didn't necessitate my lying so frequently!" He was right, he had no business to *sing or say* that which was not of the heart, and the church is entirely responsible for conditions which, in our judgment, lead many with less thoughtfulness and character to sing to their hurt. J. B. W.

#### DISCONTENT ABROAD.

The general dissatisfaction with the musical service of the church to-day is no less marked across the water than in this country. Both the music and its rendition come in for sharp and oft repeated criticism at the hands of eminent men. We quote from the Visitation Charge of the Bishop of Litchfield:

"The music of the cathedral services leaves much to be desired. Instead of what is described in a canonical rule of the 9th century as 'the praises humbly paid with such sweetness of reading and of melody as shall comfort the learned and educate the ignorant—their purpose for edification rather than empty pleasingness,' our modern music is painfully secular in its character, if clever in composition, and sacred words are bruised and wounded as they are jerked about from voice to voice, or lost to hearing in the intricacies of some florid passage. So great is this evil in the Bishop's eyes that he suggests that one daily service be plainly said instead of sung, to prevent 'a somewhat severe ordeal for the spiritual life of those who are not strong in the Lord and in the power of His might.'"

So too Dr. Dallinger, in addressing the students at the School of Music at Sheffield, recently said:

"The ordinance of psalmody has for many years been very much neglected by the Church of Christ; the musical part of the worship of the sanctuary has been allowed to lapse into a cold formal act, as if it had no connection with the service whatever. But while the Christian Church has been dead alive in the cultivation of the song of praise, and in a kind of stupor respecting the power of music upon the heart of man, the world has recognized that power, and has been keenly alive in promotion of all kinds of musical entertainment for the people."

The *Times*, speaking far too harshly, we think, of church music as a whole, says:

"If we were to judge sacred song by the collection in our hymnals we could hardly speak too harshly of it. The Church as well as the dissenting communions seems to have cast its net like the fishers in the parable, and made a marvellously mixed draught of the good, the bad, the indifferent. Unfortunately, the good is the rare exception. \* \* \* Ingenuity seems often to have exhausted itself in degrading the sublime; the most incongruous metaphors are strained and mixed; and the sudden lapses into the abysses of pathos are simply ludicrous."

All of which is another significant sign of the times, portending that healthful unrest and dissatisfaction, which is the foreshadowing of progress and improvement. Nothing but good can result from the general inquiry which is everywhere being made into the value of all standards. The gospel of applied common sense is destined to effect mighty changes for the better in this department of the church service and so God speed the day, say we.

#### AMERICAN CHURCH SONG.

Not the Pilgrim Fathers were the first exponents of church song in America. Earlier than their time the Jesuit Fathers, who evangelized Canada, and later, both evangelizers and explorers, braved the terrors of the wilderness in Illinois, Missouri, Michigan and the shores of the Mississippi, these were the pioneers of sacred song here. Their's was the dignified and austere Gregorian chant, a form of music beside which even the somewhat spiritless themes of the Pilgrim Fathers, who brought their imported psalms to bear somewhat later, had almost a worldly character. The Pilgrims were opposed to the grand mass music of the old masters, for they laid down lines of demarcation, traced by religious prejudices that even the science of sound was not permitted to cross. It is related that they chanted their psalms and hymns in a sing-song tone that, added to the dismal character of the themes, must have been very depressing to the hearers.

At present there is shown a disposition by the Protestant branches of the Christian Church in America to adopt the rich and florid music, until a comparatively recent period heard alone in the Roman Catholic services. The works of Mozart, Haydn, Pergolesi, Rossini and Gounod have their representation in Episcopal, and even in Presbyterian and Methodist choirs. While they are not commonly rendered, and are generally adopted as special selections on rare occasions, the transition from the drowsy and forbidding hymns of the nasal-voiced Puritans to the master-pieces of the kings of musical thought is a great change indeed.—*Werner's Voice Magazine*.

#### MR. GLADSTONE ON PREHISTORIC MUSIC.

There was a time when letters and civilization had but begun to dawn upon the world. In that day music was not unknown; on the contrary, it was so far from being a mere servant and handmaid of common and light amusement that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet who was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of man.

And music too—dear music! that can touch  
Beyond all else the soul that loves it much—  
Now heard far off, so far as but to seem  
Like the faint, exquisite music of a dream.

*Moore, Lalla Rookh.*

## MUSICAL MENTION.

#### NOTES.

A NEW Slavonic composer is Johann Buwa.

VIEUXTEMPS' estate is valued at three million francs.

PAOLI TOSTI has married the prima donna Mme. Baldi.

SEVENTY-FOUR CONCERTS were given in Berlin in October.

MARIANNE BRANDT is settled permanently in Vienna, where she will teach.

F. H. COWEN will probably complete his Scandinavian opera in February.

EMMA NEVADA at The Hague and Minnie Hauk in Berlin are winning honors.

EDWARD LLOYD, the great English tenor, has been engaged for the Cincinnati Festival of 1890.

PLUNKETT GEEENE an Englishman, sang before the Berlin Wagner-Verein and received high praise.

VON BULOW's three E's, whom he calls his "Musical Trinity," are Bach, Beethoven and Brahms.

MR. AND MRS. GEORG HENSCHER will give concerts in Rome, Florence and Milan this month.

A JUBILEE FÊTE was held at St. Petersburg on November 30th, in honor of Rubinstein's sixtieth birthday.

MADAME VIARDOT GARCIA has willed to the Paris Conservatoire the original score of Mozart's "Don Giovanni."

CLARA LOUISE KELLOGG has returned from Europe, but it is improbable that she will ever appear on the stage again.

HERR REICHMANN, the new baritone from Germany, will appear on December 3d, at the Metropolitan in New York.

A MEMORIAL TABLET has been affixed to the house occupied by Richard Wagner during his residence in Munich.

TWO HUNDRED AND THIRTY-EIGHT females pianist presented themselves at the admission trials of the Paris Conservatoire this fall.

MR. Hugo Mansfeldt proposes giving a series of fortnightly piano recitals at Byron Manzy's Sohmer pianoforte rooms, during the season.

MAX PAUER, the successor of Nikisch at Leipzig, is very highly spoken of in connection with the recent performances of the "Ring des Nibelungen."

SIR GEORGE GROVE is highly indignant over the statue of Schubert erected in Vienna, which he claims to be a misrepresentation in almost every particular.

MISS MARY CARROLL, of Buffalo, a deaf mute pianist, recently astonished an audience by her wonderful skill at St. Joseph's Institute for Deaf Mutes, in Brooklyn.

LONDON, very soon may be without a really good opera-house as both the Covent Garden Theatre and Her Majesty's Theatre will be pulled down within a few years.

LE GUIDE MUSICAL states that Gounod will compose a Mass for the opening of the new organ in St. Peter's at Rome. 4,000 singers will be required in the performance.

BRAHMS has often been supposed to be a Magyar born, like his friend Joachim. He was, however, born at Hamburg, in May, 1833, and has resided in Vienna since 1861.

UNACCOMPANIED VOCAL MUSIC is steadily gaining in popularity. The tuning fork is the only instrument used in the Imperial choir in Russia which is said to be very fine.

GEISTER is about entering upon a concert tour through Germany. Her associates include Louise Campbell, violoncellist, and Percy Sherwood pianist, the first named is an American.

THE TENOR STAGNO, proffered his villa at Florence to the deposed Don Pedro of Brazil. The Ex-King declined its saying: "Your reign is more lasting than mine; the Lord's will be done."

PRINCETON COLLEGE has organized a college orchestra of twenty performers. Mr. Robert T. Townsend was elected president of the society, and Mr. Mildoer, the college organist was chosen conductor.

THE HANDEL AND HAYDN SOCIETY will give only one concert this season—the Messiah, which will take place December 22. This is on account of the seventy-fifth anniversary to be held next spring.

MME. ERARD bequeathed 20,000 francs to the Society of Artists and Musicians in Paris. The association has also recently come into possession of 100,000 francs, which were donated by the late Mme. Boucicault.

MME. PATTI was engaged at the Covent Garden Theatre, London in 1861 at the munificent salary of \$75 for each performance, or about \$2,000 for the entire season; she is to receive during her American engagement \$5,000 per night.

A VALUABLE FIND.—It is reported that several valuable masses in three parts have recently been discovered in a convent in the Austrian Tyrol. John Dunstable, a well-known English musician of the fifteenth century, is the composer.

THEODORE WANGEMANN, the agent of Mr. Edison, conducted the musical experiments on the phonograph at Vienna. Mr. Wangemann exhibited the phonograph to the Emperor of Austria, who presented the agent with a diamond scarf pin.

THE GENIUS OF OTTO HEGNER is an established fact. He has taken American audiences by storm and proved himself not a mere prodigy, but a truly fine pianist. His memory is marvelous, and he plays the most difficult music with apparent ease.

ORTENSIA SYNNEBERG, the Finland songstress, is the object of enthusiastic praise from the Italian Musical Journals. She is said to possess an exquisite mezzo soprano of rare quality, a beautiful face and figure, and a mind of more than ordinary intelligence.

PRIZE COMPETITIONS.—The successful competition for the first prize in composition offered this year by the Paris Conservatoire is M. Gilson, an obscure orchestral player, and not a pupil of the Institution. His cantata is said to be an original and beautiful work.

AT ATHENS during the *fetes* in honor of the marriage of the Crown Prince of Greece to Princess Sophia, a performance was given of Eschylus tragedy, "The Persians;" the incidental music was composed expressly for the occasion by the Princess of Saxe-Meiningen.

WAGNER.—It is reported that the most popular of all the master's works, as evidenced by their appearance on Continental bulletins, are: "The Meistersinger," "Lohengrin," and "Tristan." "Parsifal" has never been given outside of the Bayreuth Theatre.

CHAIR OF MUSIC. The Rev. G. L. Walker, D. D. of Hartford, the Rev. T. T. Munger, D. D., of New Haven, and Thomas Sloane of New York constitute a committee for devising the means to secure the endowment necessary to establish a Chair of Music at Yale.

YOUNG SIEGFRIED WAGNER is not to be permanently turned from prosecuting his studies in architecture; he will however work with one of the musical friends of his mother for a year or two in order to make himself of more use in the management of the Bayreuth performances.

LISZT'S "LEGEND OF ST. ELIZABETH" is announced at the Vienna Opera House. The roles of the oratorio, transformed into a music-drama will be assigned to the best artists of the company, under Richter's direction. The "Legend," in theatrical form, was performed some years ago at Weimar.

AN IMMENSE ORGAN is about to be constructed in the church of St. Peters, Rome. Gounod has agreed to compose a solemn mass which will be sung at the inauguration of the new instrument by a chorus of 4,000 voices, placed on a series of steps reaching from the floor of the edifice to the organ loft.

HERR ADOLPH HENSELT, the famous pianist and composer died recently at the age of seventy-five at Warmbrunn, in Silesia. He was born on May 12, 1814 and showed musical ability very early. He studied first with a pupil of Weber and Meyerbeer and afterwards with Hummel. His compositions are well known.

GREAT EXCITEMENT has been caused in the musical world of London by Mr. Augustus Harris's acquisition of rights over Wagner's works in behalf of the Carl Rosa Company. This monopoly includes performances in all languages and even selections for concert use. "Rienzi" and "Parsifal" are not included in the arrangement.

THE LEGION OF HONOR—Among the musicians who have received the cross of Officer of the Legion of Honor, are Léo Delibes, composer of "Lakmé," and Gand the violin maker. The cross of Knight of the Legion of Honor was given to Godard, the composer; Garcin, the director of the Conservatory and Vianesi, orchestra leader at the opera.

A GREAT JUBILEE was celebrated on November 17th in honor of the fiftieth anniversary of Verdi's first opera. The Verdi Musical Club presented the aged composer with an address and a gold medal. The new Verdi Institute of Music was inaugurated, and a long procession followed the triumphal car. Verdi was born October 10, 1813.

YALE COLLEGE corporation is discussing the subject of establishing a Chair of Music. The Rev. Dr. G. L. Walker of Hartford, the Rev. T. T. Munger of New Haven, and Thomas Sloane of New York, have been appointed a committee to investigate the matter and devise the best method of securing the endowment necessary to establish the chair.

THE FIFTIETH ANNIVERSARY of Verdi's *debut* as operatic composer was celebrated on November 17th, at Genoa, with a festive procession and the inauguration of the "Giuseppe Verdi" Musical Institution. A commemorative gold medal, accompanied by a magnificently illuminated address, was forwarded to the Maestro on behalf of the musical societies of the town.

THE FELIX MENDELSSOHN-BARTHOLDY German State Scholarship for composers, open to all, of whatever nationality, who have studied in Germany, has been awarded to an Englishman, Percy Sherwood, a distinguished pupil of the Dresden Conservatorium. The judges were Professors Joachim, Radecke and Bargiel: the work judged, a Grand Requiem for solo voices, chorus and orchestra.

MME. PATTI is said to have received £750 for each of her London concerts. After her return from America her English business will, for three years, be managed by the Messrs. Harrison of Birmingham during this period she will receive \$4,000 a night for each London concert and \$2,500 for performances elsewhere. The great prima donna will be fifty years of age before the expiration of this contract.

JOHN FIELD, the Irish pianist, possessed an exquisite legato touch, and dreamy style. Unfortunately he was a man of dissipated habits, which interfered seriously with his career. He was an exceedingly witty fellow. When dying of dropsy, a clergyman was hastily summoned, who asked him, "Etes vous Catholique ou Protestant?" Field revived sufficiently to whisper hoarsely, "Je suis Pianiste," and then breathed his last.

THE "PASSION PLAY" is to be performed next year at Ober-Ammergau, full particulars of which are given in the Munich papers. The stage will be fifty feet wide and nearly sixty feet deep. Several views of Palestine will be given among the scenes, in addition to reproductions of Leonardo da Vinci's "Last Supper," and Raphael's "Crucifixion." There will be four pictures of Jerusalem; also representations from Doré, Hildebrandt and Fischer.

THE LEADING ORCHESTRAL CONDUCTORS of Paris are truly Catholic in taste, but the country, that is the officials of the public institutions devoted to music, is yet opposed to Wagner. M. Lamoureux's last program was: Schumann's symphony in E-flat, Berlioz' "La Captive" (first time), sung by Mlle. Landi, overture to "Tannhäuser," "Waldweden" from "Siegfried," air from Gluck's "Orpheus," and four excerpts from "Meistersinger."

GIELERT AND SULLIVAN's new opera "The Gondoliers" will be produced simultaneously in New York and Boston about January 6. A favored being who saw the dress rehearsal of the work in London, writes: "The Gondoliers" is far brighter, wittier and more in Gilbert's earlier and best vein than either "Ruddygore" or "The Yeomen," musically it is more sprightly, catchy and popular, but less musically and solid than these pieces—more, in fact, like "The Mikado." That it will be a "go," I think there is no doubt.

RUBINSTEIN's jubilee made memorable in St. Petersburg the week beginning November 30. Tchaikowsky conducted a series of performances which included a new concertstück, in A-flat, already published and a new opera, "Goriowski," by the Nestor of Russian composers. The jubilee commemorated the fiftieth anniversary of Rubinstein's appearance in public. A biographical sketch of Rubinstein is being prepared by Mr. McArthur of St. Petersburg which will be published by A. and C. Black of Edinburgh.

RUBINSTEIN is not so old a man as one might suppose from the fact that he has completed half a century of professional life. He began as an "infant prodigy when nine years old, and he now carries his sixty years lightly. His figure is stalwart and athletic, his masses of black hair are hardly tinged with gray, his small black eyes are piercing, and his swarthy

face is beardless. The great musician lives at St. Petersburg, where he holds a life pension as imperial concert director. He has been knighted in nearly every country in Europe. It is said he is inclined to view the future of music with apprehension, and fails to see whence the next crop of composers and performers is to come.—*Ex.*

### CONCERTS.

SAN FRANCISCO. Nov. 29, Madame de Sadowska-Peixotto, Contralto appeared in Concert, assisted by Madame Thea. Sanderini, Soprano, Miss Charlotte Tomlinson, Pianist, Mr. Thomas Rickard, Basso, Mr. Henry Heyman, Mr. Noah Brandt, Mr. Bernat Jaulus, Mr. Rudolf Patek, String Quartet, and Mr. H. J. Stewart, Mus. Bac. Oxon, Pianist.

Mr. Edward Heimbürger one of the our leading pianist gave an excellent recital at Irving Hall on 15th, assisted by Mrs. May L. Heimbürger, piano, Mr. Hermann Brandt, violin, and Miss Jeannette Wilcox, vocalist, when besides a well selected classical program, several of Mr. Heimbürger's own compositions were rendered.

MONTREAL, CAN.—Dec. 12. Jehin Peume gave a concert in the Queen's Hall, assisted by Miss Marguerite Sym, Miss Tessier, and his pupils. The program included Beethoven's "Kreutzer Sonata" by Mr. Prume on violin; Miss Tassier sang Massenet's "Alleluia du Cid" and "Spring Flowers" by Reinecke. Miss Sym played Mendelssohn's B minor Capriccio and Saint-Saëns' "Danse Macabre," for eight hands, on 2 pianos was performed.

SANTA ROSA.—A highly successful concert was given at the Atheneum, under the auspices of the Southern Methodist Church, on Thanks giving day, by Messrs. Alfred Wilkie, Tenor, and F. Victor Austin, Violinist. They were assisted by Misses Mary E. Barnard, Violinist, and Elene Austin, pianist and accompanist, and Mr. Adolf Lada, Cellist. We are informed that it is projected to invite the same artists for a repetition at no distant date.

GREENCASTLE IND.—Nov. 22, Recital given by James H. Howe, Pianist, assisted by Alice Wentworth, Soprano, Arthur O'Neill, Violin, Adolph Schelischmidt, Violoncello. An hour with Ludwig van Beethoven 1770. Program: Sonata in C minor, Op. 13, Pathétique; Sonata in G minor, Op. 5, No. 2, for pianoforte and Violoncello; Sonata in D major, Op. 12, No. 1, for pianoforte and violin; Adelaide; Trio in C minor, Op. 1, No. 3, for pianoforte, violin, and violoncello.

MINNEAPOLIS, MINN.—Dec. 2. Violin Recital. Adolf Grethen, Solo Violin and Viola, Miss Julia May, Vocalist, Mrs. H. W. Gleason, Pianist, Mrs. Louise Jewell Manning, Elocutionist. Program: Air (the XI), de Beriot; Maerchenbilder (Fairy Pictures), viola and piano, R. Schumann; Recitation, The Chariot Race, from "Bea Hur." Lew Wallace; Spanish Dance, Sarasate; Elegy, H. W. Ernst; Song, "Vorrei," Tosti; Concerto in G minor, Op. 26, Max Bruch.

DENVER, COLO.—Nov. 23. Recital by pupils of Mr. F. A. Very, and Miss Alice Northey. Program: Poet and Peasant Overture, 4 hands, Suppe; Tarantelle, Loeschhorn; In My Swift Boat, Concone; Sonata No. 6. F., 1st Movement, Mozart; Mailied, Lange; Somebody, Williams; Sonata No. 1, C, Mozart; Recitation, Guilty or Not Guilty, Anon; Intermezzo, Jensen; Violin Solo, Sounds from Home, Gungl; Des Knaben Berglied, Merkel; Sonata No. 4, F, Mozart; My Dearest Heart, Sullivan; Sonatine Op. 36, No. 4, Clementi; Sonatine Op. 36, No. 5, Clementi; Rondo No. 19, D, Mozart.

GREENCASTLE, IND.—Dec. 4. Public Rehearsal of the Historical Cantata, "Joan of Arc" by Alfred R. Gaul; chorus, 130 members; orchestra 20 members; Alice Wentworth, Soprano, Joan; Joseph Vickery, Tenor, Philippe; Arthur Cunningham, Bass, Jean de Novelonpon; D. H. Gylde, Bass, Robert de Baudricourt, Soloists; Annie L. Bunker, Pianist; Anna A. Smith, Orchestra Pianist; Arthur O'Neill; James H. Howe, Conductor. Program: Overture, Zampa, Herold; Violin Solo, Tarentelle, Dancila; Overture, Bridal Rose, Lavallee; One Spring Morning, Nevins; Tell Me Now, Godard; La Folletta, Marchesi; Waltz, Sweet Smiles, Waldteufel.

MADAME CAMILLA URSO, has decided to take up her winter residence in San Francisco, and in conjunction with teaching she purposes giving a series of classical quartette Concerts, the first of which took place at the residence of Mrs. W. J. Younger on California Street, on the 22d November last. Her selections were Schubert's Quartette in D minor, and Haydn's Quartette Op. 64. She was supported by Messrs. Charles Goffrie, Violin, Louis Schmidt, Viola, and Louis Heine, Cello. Madame Urso, also gave Beethoven's Kreutzer Sonata in which she had the able assistance of Mr. Mignel Espinosa at the piano. The next is announced to take place at the same Salon on 2d, when Beethoven's Op. 18, No. 4, and Haydn's Op. 76, No. 2, in D minor, Quartettes will be given in addition to which Madame Urso will play Rust's Violin Sonata No. 1.

ANTON RUBINSTEIN has placed 25,000 roubles with the Russian Bank in St. Petersburg for an International Prize Competition, which he proposes shall be held every five years in the principal cities of Europe; one each for composers and pianists. The first competition is to be held in St. Petersburg next year, the second in Berlin in 1895, the third in Vienna in 1900, the fourth in Paris in 1905. The competitors must be not younger than twenty years, nor older than twenty-six. Each prize will be or 2,500 roubles, and both may be given to one artist.

Always trust for the overcoming of a difficulty, not to long-continued study after you have once got bewildered, but to repeated trials at intervals.

## N. E. CONSERVATORY ITEMS.

The concert of chamber music given on November 21st proved an attractive novelty.

Dr. Tourjée is steadily improving and will soon be in his old place again, we hope.

We are sorry to record that Mr. Emery has been obliged to discontinue work for a time on account of illness. He has the sincerest sympathy of a large circle of friends.

Mr. Faelten went to Baltimore with the Symphony Orchestra on December 18th. During the coming month he will give recitals in Detroit, Milwaukee, St. Louis and other western cities.

The Rev. V. A. Cooper delivered an entertaining lecture entitled "Afloat and Ashore," on December 10th. His reminiscences of life before the mast were very amusing.

Mr. Hamlin Garland delivered an instructive lecture November 26th upon "The New Movement in Literature." In brief Mr. Garland's doctrine may be characterized in the words: "There is but one Howells and the Realist is his prophet!"

A number of Mr. Kelley's advanced pupils gave an entertainment at Wellesley on December 2nd, for the benefit of the endowment fund. The program consisted of Tableaux D'Art, recitations and music. Hearty applause proved the appreciation of the audience.

One of those ever to be remembered experiences for N. E. C. students was the visit of Eugene D'Albert to the Institution, December 11th. He received an ovation in Sleeper Hall, and played Bach's Pasacaglia (arranged by D'Albert) and the Gavotte from his own Suite, Op. 1.

Lysander Dickerman, the leading Egyptologist of this country, delivered one of his intensely interesting illustrated lectures December 17th, his subject being "Egyptian Art, and Architecture." Of this great lecturer Amelia B. Edwards has said in a London paper: "Mr. Dickerman is an earnest and devoted student of Egyptology, perhaps the only trans-Atlantic man of letters seriously qualifying himself for a position among the Egyptologists of Europe." A large number of invited guests were present and all enjoyed to the utmost this rare opportunity.

Mr. Elson's lecture engagements for the month include Cincinnati (College of Music), 7th and 10th; Greencastle, Ind. (De Pauw University), the 8th; Richmond, Ind. (Earlham College), the 9th; Oxford, Ohio (Wesleyan Female College), the 11th; Nashville, Tenn. (Dr. Price's College for Young Ladies), the 16th, 17th; New Orleans, La. (Musical Guild), the 13th, 14th. The dates for several other points are yet in abeyance, but the brief time he can be spared from his regular duties is filled to the brim.

The movement among the alumni and students of the Conservatory to win a share in the removal of its debt, culminated in November in the issuing of a circular by a committee of the alumni association. The responses received up to the middle of December show a generous and loyal interest in the Alma Mater. A like interest, as practically manifested, on the part of the entire body of Conservatory students, would free the institution substantially from all fetters that impede its free and full development. Such an interest we believe exists with the great majority of the old pupils, and will, we believe, manifest itself more and more in sharing the honor of offering our country musical opportunities no less affluent and free than those existing already for general education.

Here follows a list of subscribers heard from up to December 17th. Any contributor whose name does not appear would confer on us a favor by calling attention to the fact.

Adelaide U. Colburn,  
Clayton Sanborn,  
Moses Pelonsky,  
Mrs. C. H. Belcher,  
Harry C. Harper,  
Jennie W. Papworth,  
Chas. H. Avery,  
F. F. Miller,  
Mrs. J. R. Ellison,  
Velma Briggs,  
Laura Hawkins,  
M. Louise Allen,  
Lottie M. Warner,  
Louise Allen,  
Louis H. G. Adams,  
Elizabeth H. Metcalf,  
M. Fannie Lewis,  
E. H. Metcalf,  
Norman McFall,  
Cora H. Stanley,  
Addie J. Pattison,  
Susie A. Folger,  
Alice R. Brigham,  
Blanche Atherly,  
Annie Greenman,  
Emma L. Pearson,  
Carrie S. Rapalje,  
Hattie A. Whittier,  
Clara D. Norton,  
A. Adelaide Beebe,  
Pauline A. Larrabee,  
Annie G. Porter,  
Dr. Cunningham,  
M. A. Lovell,  
O. W. Jackson,  
Alton A. Hadley,  
Mary E. Strobel,  
Lizzie Smart,  
Lila L. Moore,  
Genevieve Clark,  
Mary E. Strobel,  
J. B. Gushee,  
Inez E. Shannon,  
Maud Welch.

Sarah J. Blessington,  
Harry F. Williams,  
Prudie Simpson,  
Emily T. Standeford,  
Clara H. Hulyer,  
Elisha L. Avery,  
Heien A. Avery,  
Lillie E. Johnson,  
Josie W. Bates,  
Abbie J. Beede,  
Helen E. Brown,  
Emma Virginia Mill,  
H. M. Whitman,  
Julia H. Johnson,  
Edith F. Eaton,  
Minnie G. Lane,  
Kittie M. Keith,  
Alice M. Green,  
Ethel Pitkin,  
Blanche Mullikin,  
Nellie M. Cheney,  
Mattie R. Farnham,  
Mary E. Farnsworth,  
Inez M. French,  
Alice H. A. Philbrick,  
Mrs. M. H. Arnold,  
Martha W. Clafin,  
Annie Fuller,  
Hattie M. Shepard,  
Alice M. Gay,  
Mary E. Crowley,  
Margaret W. Bostwick,  
J. W. Rogan,  
G. B. Dasher,  
Mary E. Healey,  
M. D. Chandler,  
Lora Jefferson,  
Charlotte E. North,  
Mary I. Lefavour,  
Nellie M. Dunklee,  
Mrs. Miriam B. S. Flynn,  
Maud G. Leadbetter,  
Mrs. Asbury Potter,

#### GLEANINGS FROM MR. ELSON'S LECTURES.

Of Schumann more than of almost any other composer it may be said that he wrote *himself* into his music.

Mendelssohn, the "Tennyson of music," affected to scorn Schumann's genius. After hearing one of Schumann's Symphonies he is said to have exclaimed, "And that man calls himself a musician!"

Schumann may be called the greatest musical critic who ever lived. In this field he was characterized by utter generosity and was always eager to discover genius in others tho so sadly misjudged himself.

As a teacher Schumann was not a success. His pupils testify that often he would not utter a word for an hour at a time.

Liszt has said, "Schumann is the greatest musical thinker since Beethoven."

Schubert may be called the pioneer, Schumann the improver, and Franz the culminator, of the German *Lied*.

Schubert is objective, Schumann subjective, in musical composition.

Schubert was a *natural* musician. His gift seemed to come straight from heaven, and he composed as if by inspiration, where the genius of Beethoven would have toiled and polished. He went through life without a knowledge of counterpoint.

When only fifteen Schubert wrote pathetic letters complaining of actual hunger. His short life of thirty-one years was a constant struggle against adverse fortune, and he, as well as Mozart, died from the effects of dire poverty.

Much of Schubert's music has been lost, because it was pawned to relieve his necessities.

In spite of the shadow cast by the fire down-town, Thanksgiving day passed cheerfully at the Conservatory Home. Invitations had been issued to the young men among the students who were boarding in the city, and at one o'clock the large dining room was filled to overflowing. The feast that followed was in luxurious contrast to that suggested by the school-boy who wrote home of "a feast of bacon and a flow of tea;" and the "Post Prandial" was an entirely new feature. Mr. Willis, as toast-master, spoke briefly of "Our Thanksgiving," and was followed by Mr. Gates of Ohio, in response to the toast "Our Guests." Miss Leoline Waterman was then called upon to represent "Our Girls," and Mr. Ginn followed with a few earnest words suggested by the toast "Our Fireside." The exercises closed with a bright prophecy for "Our Future, given by Mr. Ed. Hale.

In the evening the young ladies gave an entertainment in the hall, followed by a social hour in the parlors.

We give below some excerpts from Miss Waterman's very bright and interesting address:

Amid the golden gifts which Heaven  
Has left, like portions of its light on earth,  
None hath such influence as music hath.

Landon.

"In considering the subjects for thanksgiving common to all Conservatory girls, the first that suggests itself is the total and astonishing loss of self-conceit which ensues immediately after an introduction to our Home. When one of three hundred, the most egotistical damsel rapidly discovers her own insignificance and feels decidedly lost in the crowd.



There are natural limits even to the genius of Miss Congdon and Miss Thresher, when each pupil 'must have' the best room, the best roommate, the best teacher and the best piano in the building.

"Nevertheless, ours is, on the whole, a very *harmonious* household, in spite of the fact that apparent discord echoes through the corridors. Inflexible and intricate system is, of course, necessary in the management of so large an establishment, but after knocking her pretty head against a few necessary regulations, the typical girl subsides into a well-regulated existence, with extreme comfort to herself and all concerned. Eventually she even grows to feel actually thankful that the lights vanish at ten o'clock and that practising before 6.30 A. M. is out of the question. If our great festival came earlier in the year this might not be the case, for in September we are all animated editions of Oliver Twist crying eagerly for 'more.' Unlike poor Oliver, however, we find the supply more than equal to the demand, and it may be questioned whether an ambitious student with fourteen lessons per week and an indefinite number of recitals and lectures to attend, is 'very wise or very otherwise.' Certain it is that, with so many opportunities for self-improvement opening on every side, she is tempted to exclaim with Portia, 'I would be trebled twenty times myself,' in a sense unknown to Shakespeare's heroine. \* \* \*

"The confident young lady, however, who has imagined that Boston was the land of ready-made, and that the Conservatory stood at the foot of Happy-go-lucky Mountain, where lazy mortals have only to sit quietly and let the musical pabulum run down their passive throats, has long since discovered her mistake, and has come to realize that music is both a science and an art, not a mere pastime, and that Euterpe is a goddess who 'most be wooed with industrious thought and patient renunciation of small desires.' But even in Boston the old adage is still true that 'all work and no play makes Jack a dull boy,' and time would fail us to tell of the *sweet and clinging* delights of candy pulls, the attractive perils of the nocturnal 'spread,' where Beethoven's Sonatas, pickles and ice-cream make hazardous acquaintance: and the wild excitement incident to mammoth excursions to Concord, Plymouth Rock, etc. \* \* \*

"And now it is my pleasant duty to extend to our guests, in behalf of the girls in the Home, a most hearty welcome. We sympathize deeply with you in your sad and homeless condition, and our musical education would be quite incomplete if we had not learned to tolerate and even enjoy well-recommended *hymns*. Whenever you venture within the sacred confines of Parnassus you will be met with hospitality—until the magic hour of 9.30 P. M.

"In conclusion, let me voice the thanks of all to those who have the management of this great and remarkable institution, and especially to one, not present with us to-day. His theory has always been that the most liberal education in all directions should go hand in hand with the highest musical culture. The students here enjoy many advantages aside from their musical training, and we will not soon forget the earnest admonition: 'You must be noble men and women *first* if you would become really fine musicians,' and 'with all your getting, get wisdom.' The New England Conservatory will ever be a lasting tribute to the patience, enthusiasm, tact, sagacity and power of our beloved and honored Director—Dr. Tourjée.

The Musical Department of Westminster College, New Wilmington, Pa., under the direction of T. M. Austin, '86, makes an excellent showing in its program work, which evidences a much broader and higher range of study than is found in many schools. Mr. Austin is spoken of in the most complimentary terms.

Says Dumley, "The lady in the other part of the house is learning to play the piano, her husband is struggling with the violin, I have a daughter who is studying the organ, and a boy who is learning the hanjo, and——" "What are you learning?" asked a hearer. "Oh, I'm learning to get used to it," was the prompt reply.—*Ex.*

QUEEN MARGHERITA is the patron of a venture to publish a collection of old Theatre and Chamber-Music including works by Monteverde, Stradella and Clascé. The selections are to be written in modern notation under the direction of Cavaliere di V'llamarina president of the academy of St. Cecilia at Rome.

THE HERALD FOR 1890—A "right-hand-man" for earnest students and teachers. Secure five subscribers from among your pupils and friends and get your reward—

THE HERALD FOR ONE YEAR FREE.

#### ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.*

Miss Jeannett F. Russell, '86, is singing at St. Paul's R. E. Church, Chicago.

Mr. Frank Colby is doing fine work in Wauwatosa, Wis., and has charge of a mixed chorus of fifty voices.

Miss Clara Dana, student at the N. E. C., '86-7-8, is spending the Winter in Pasadena, California.

Miss Maud Welch, '86, is at her home in Topeka, Kansas, Miss W. sings in concert and also teaches.

Mr. James H. Howe, '78, of the De Pauw University, Greencastle, Ind., is spending the holidays in Boston.

Miss Ada G. Edwards, '84, has the very fine position of soprano in the quartette at Plymouth Church, Chicago.

Miss Julia C. Allen, '86, continues in charge of the violin department in Wyoming Seminary, Kingston, Pa.

Miss Emily Rowe is teaching at the Seminary, at Talladega, Ala. She finds a great deal of pioneer work to do.

Miss Edith Walker, '84, is teaching piano, at the Pilot Point Seminary, Texas. She reports a good class of pupils.

Miss Flora Finlayson (Nevada), '88, has been engaged to sing with "The Bostonians Opera Co." She begins her engagement this month.

Mr. D. Mc Kelsey, of Saratoga Springs, N. Y., called on us a few days ago. He is very busy teaching in the public schools and privately.

Married, November 27, 1889, at the home of the bride, The Dalles, Oregon, Miss Grace M. French, student at the N. E. C., '87-8, and Mr. James W. Condon.

Miss Anna E. Leonard sends an interesting program of her last recital. She enjoys her work at Clifton Springs, N. Y., and is having a successful year.

Mr. G. R. Sturgis has proved himself a very successful teacher during the recent convention held in Susquehanna, Penn., by the Harrington Concert Company, of Boston.

Miss Inez E. Shannon greatly enjoys her work at the Peddie Institute, Hightstown, N. J. At the monthly recitals her pupils are a credit to themselves and to their teacher.

Mr. J. C. Bartlett, '71, has returned to Boston. Mr. B. has had charge of the vocal music in the Lawrence Barrett Co., and all engagements have been given up on account of Mr. Barrett's illness.

Mrs. Anna Grace Ross, '88, and Miss Ethel W. Grubbs, '89, of the School of Elocution, and Miss Agnes S. Watt, student at the N. E. C., have a Studio at The Washington, Portland, Oregon.

Mr. W. J. Baltzell, student at the N. E. C., '88-9, is teaching voice and violin, in Lebanon, Pa. He has three chorus classes and expects to add two more by the new year. He teaches theory at the Lebanon Valley College.

Married, December 11, 1889, at the bride's home, Providence, R. I., Miss Lillian M. Pease, a former student at the N. E. C., and Dr. E. William Bowe. Dr. and Mrs. Bowe will reside at 21 Brown St., Providence.

Married, December 18, 1889, at the bride's home, Topeka, Kansas, Miss May Gemmel, a former student at the N. E. C., and Mr. Arthur Adams. Mr. and Mrs. Adams will make their home in Pendleton, Oregon.

Mr. M. Luther Peterson, '89, has a chorus of eighty voices in connection with his work at the Grand Prairie Seminary, Onarga, Ill. The *Onarga Leader* gives a fine notice of the term Concert and says Mr. Peterson is one of the best instructors the Seminary has ever had.

Mr. A. Dobbins, '85, sends two interesting programs of concerts given under his direction at the Grace M. E. Church, Portland, Oregon. Mr. Dobbins is director of the music at this church, and the concerts were given in November on the opening of the new church and the exhibition of the new organ. They were very successful.

Of the recital by pupils of Miss Margaret McCrum, '88, given on December 5th, the *Oregon Statesman*, Salem, Oregon, states: "At an early hour the room was filled to overflowing and it is safe to say that all were greatly pleased with the marked improvement displayed. Undoubtedly the best pupils' recital that has ever been given in Salem."

We are sure all of the alumni will be gratified to know that the Board of Trustees at their late meeting endorsed our recommendation by electing Mr. Henry M. Dunham to a place in their counsels. This is but one of many evidences of a closer union and heartier co-operation between the alumni and general management of the Institution. The results will be to the advantage of all.

Died, in Riverhead, December 3rd, of consumption, Mary Eleanor Doane, aged 22 years, 10 months, and 29 days. "A sad event occurred in this village Tuesday in the death of Miss Mamie E. Doane, of consumption. The deceased was a bright and attractive young lady, and a vocalist of more than ordinary ability."—*Riverhead Weekly News*.

Miss Doane was a graduate of the N. E. C., in the class of '87. She studied vocal music under Mr. L. W. Wheeler and harmony with Mr. F. W. Hale. Last year she taught in the Institute for the Blind in New York City, and we had several bright letters from her. She was much loved by all her associates and her family have the heartfelt sympathy of her friends here.

A London correspondent of the *Boston Transcript*, gives an interesting report of a long interview with Madame Nordica, just before sailing for America, from which we clip the following pleasant reference to her *alma mater* and instructor: "I was brought up in Boston, from the age of two, though born in Maine. My musical education was begun—indeed, I ought to say carried out, at the New England Conservatory, Boston. My master was Mr. John O'Neill, the most thorough, conscientious and original of teachers. I was under his instruction for three years, and then my mother took me to Italy in order to complete my studies at Milan. But the famous master, Lamperti, when he tested me, said—'But why do you not sing now? You are quite competent to appear at once.' I thought this a great tribute to my valued old master's training."

The following statement of Madame Norton's engagements for nine months of 1889, will prove interesting,

and enhance the pleasure all N. E. C. students realize in her magnificent success:

January 8, Liverpool Philharmonic Society, Miscellaneous Concert; 10, Manchester. "Rose of Sharon"; 23, Novello's Concerts, "Elijah"; 25, Belfast, Concert; 26, Dublin, Concert. February 2, Royal Choral Society "Elijah"; 4, Birmingham, Messrs. Harrison's Concert; 6, Birkenhead Subscription Concert; 7, Edinburgh, Miscellaneous Concert; 13, St. Leonards-on-Sea, "The Golden Legend" and "Sta at Mater"; 14, St. Leonards-on-Sea, Morning Concert; 16, Crystal Palace "The Lay of the Last Minstrel"; 20, Royal Choral Society, Mancinelli's "Isaias" and Barnby's "The Lord is King"; 28, Leicester, The Spectre's Bride. March 4, London, Elijah; 8, Bradford, Elijah; 19, Novello's Concerts, Light of Asia; 20, Leeds, Dvorák's Stabat Mater, and Miscellaneous Concert; 28, Birmingham, Elijah. April 19, Royal Choral Society, The Messiah; 20, Crystal Palace, Mr. Mann's Concert; 24, Plymouth, Recital of Gounod's Faust; 30, Hull, Creation. May 2, Birmingham, Mr. Stockley's Concert; 8, Bournemouth, The Golden Legend; 11, St. James's Hall, Royal Amateur Orchestral Society; 17, Bruton Street, Madame Oppenheim's Concert; 30, Royal Italian Opera, *début* in Wagner's Lohengrin, leading prima donna; 31, Buckingham Palace, State Concert. June 4, Royal Italian Opera Verdi's Aida; 7, Royal Italian Opera, Gounod's Faust; 12, Royal Italian Opera, Gounod's Faust; 22, Royal Italian Opera, Gounod's Faust; 26, St. James's Hall, Signor Mattei's Concert; 29, Royal Italian Opera, Wagner's Lohengrin. July 2, Royal Italian Opera, State Visit of Shah; 8, Royal Italian Opera, Lohengrin; 17, Bruton Street Madame Oppenheim's Concert, for their Royal Highnesses the Prince and Princess of Wales; 19, Royal Italian Opera, Huguenots; 25, Royal Italian Opera, Gounod's Faust. August and September, on the Continent Resting. Oct. 3, Ashford, Concert; 8, Liverpool Philharmonic Society's Concert; 17, Royal Victoria Hall Concert; 19, Glasgow, Concert; 23, Plymouth, Miscellaneous Concert; 29, Blackheath, Concert. Nov. 2, Bristol, Concert; 6, Birkenhead, Concert; 7, Birmingham, Mr. Stockley's Concert; 9, Crystal Palace, Saturday Concert; 13, Cardiff, Orchestral Society's Concert; 15, Belfast, Concert; 16, Dublin, Concert; 18, Dublin, St. Patrick's Oratorio Society; 20, Leeds Philharmonic, St. Paul; 23, St. James's Hall, Royal Amateur Orchestral Society; 25, Birmingham, Messrs. Harrison's Concert United States of America, with Madame Patti and Signor Tamagno. Week commencing October 13, Leading Soprano, Norwich Musical Festival.

"It is by pictures and music, by art and sound \* \* \*—that all nations have been educated in their adolescence,"—*Kingsley*.

## REVIEWS.

MUSICAL MOSAICS. Selections from musical literature ancient and modern. Compiled by W. F. Gates. Philadelphia, Theodore Presser.

The average student of music to whom a large musical library is inaccessible, will appreciate the value of this well indexed collection of thought crystals. Their compilation must have been a no less delightful than meritorious task. We can heartily commend the work. To put into circulation the wisdom of the wise is to enrich the intellectual life, and augment the efficiency of every teacher and pupil, and materially lessen the profitless expenditure of effort.

CHURCH SONG. For the uses of the House of God. Prepared by Melancthon Woolsey Stryker. Bigelow & Main, New York and Chicago.

A good book, for which there seems no adequate *raison d'être*, since we fail to find the marked improvements which ought to characterize the hymnals of our day. The work is lamentably wanting in chants, but evidences a careful exclusion of what might be called cheap hymns and tunes. What induced the compiler to divorce "How firm a foundation" from the tune (Portuguese Hymn) to which it has been so long and so happily wedded, we cannot conceive. Nor can we account



for the grave mistake made in putting the most considerable chant in the book, at right angles to the page.

#### BOOKS RECEIVED.

**EVERY-DAY BIOGRAPHY.** A collection of brief biographies, arranged for every day in the year. A useful book of reference for the teacher, student, Chatauquan and home circle, By Amelia J. Calver. 12mo, pp., 378, cloth; price, \$1.50. Fowler & Wells Co., Publishers, New York.

**READY FOR BUSINESS, OR, CHOOSING AN OCCUPATION.** A series of practical papers for young men and boys, by Geo. J. Manson. 108 pp., 12mo, extra cloth binding; price, 75 cents. New York, Fowler & Wells Co.

And like a bride of old  
In triumph led,  
With music and sweet showers  
Of festal flowers,  
Unto the dwelling she must sway.

*Tennyson.*

## REVIEW OF REGENT CONCERTS.

### IN BOSTON.

The month has been most prolific in all kinds of concerts; not only have there been important symphony concerts, but there have also been chamber concerts in all profusion and piano recitals galore. The boy pianist, Hegner, has sustained the good impression he created at first, by a series of performances that were little short of marvellous, when the age of the artist is taken into consideration. His playing of Beethoven was thoughtful and refined, and in the Chopin works given he displayed a degree of poetry that was astonishing. But the climax was attained in the second Liszt Rhapsody. In this he showed a degree of power and technique that any adult might have envied. Beyond question young Hegner is technically further advanced than Hoffmann, even though he has not his creative talent. Yet even in this field he is a great wonder, for he played a Suite of his own, that evinced a decided taste for contrapuntal effects.

But the star of the young pianist paled before a combination of artists such as Boston has not heard since the days when Rubinstein and Wieniawski played here, and by the way it is as well to recollect that the two great artists last named played in this city to empty benches a generation ago. D'Albert and Sarasate form a pair such as is seldom heard from the same platform. Of the two, the first named is the greater genius; D'Albert plays with all the technical excellence of a Rosenthal and unites with this a degree of soul and expression to which Rosenthal is a stranger. His performance of Chopin's Concerto in E minor was a trifle too masculine for the delicate Polish composer, but the power and breadth shown were something abnormal. Just this leonine character made the interpretation of the Liszt Concerto in E-flat something beyond compare. It is not too much to say that this work has never been given in Boston in as grandly successful a manner as on this occasion. That D'Albert is a genius is self evident, and it may not be going too far to say that he is the greatest living pianist. In the performance of the Liszt "Don Juan" Fantasie the pianist met every requirement, but the work is so evidently a mere stringing together

of technical difficulties that it can never charm like the works mentioned above, and in this D'Albert could not go beyond what Rosenthal has already done. Sarasate is a virtuoso, but also something more. He vanquishes every technical difficulty and in addition gives a tender and soulful tone that is very effective. His tone is not broad, however, and in attempting to attain power on the G string he sometimes gives a rasping tone that borders on the disagreeable. This shortcoming made his work unsatisfactory in the Beethoven Concerto, which in the first movement had not the force which one would associate with the four grand strokes which form the basis of this part of the work. The slow movement was better, for its style suited the artist better, but it was evident that the work adapted itself to the player, not the player to the work. On the other hand, in Spanish music no one in the world can approach Sarasate. His performance of several of his own arrangements of the melodies of his native land, although bristling with difficulties, was as perfect as any violin playing ever heard, while his harmonics were a treat to listen to, although they were not as powerful as Wieniawski. The audiences at these concerts were only limited by the size of Music Hall, and were as enthusiastic as any crowd in the San Carlo in Naples could have been, which goes to prove that Boston's conservatism has entirely vanished.

The Symphony concerts are arousing a perfect storm of comment. As no two of the comments are alike the question naturally arises, "does criticism criticize?" The fact is that Mr. Nikisch is a conductor of very different mould from Mr. Gericke. Where the latter was conservative the former is radical; where Mr. Gericke attended to every minute detail, Mr. Nikisch seems to allow details to take care of themselves, and attends only to the broad poetic style of a composition. The result is that the perfect ensemble, which our orchestra used to possess, no longer exists, but in its place we have more fiery readines and more massive power. In some works this is a serious defect. The fifth symphony, for example, was to my mind, a theatrical and at the same time a rough performance, while the interpretation of the Liszt Preludes was beyond any performance of the work that has ever been given in Boston. Some of the critics have gone beyond all proper bounds in excoriating poor Mr. Nikisch, but as he was known as a great conductor before he crossed the ocean I suppose he will live through it. Nevertheless it is a pity that the perfection of shading and of attack, which Mr. Gericke labored so hard to instil into our orchestra, can not be retained.

Chamber concerts are plenteous in Boston at present. Not only is the Kneisel Quartet series in full blast, but the Listemann Quartet have given some excellent concerts, and Mr. Baermann has begun a very interesting set of concerts, chiefly of concerted music, at Union Hall.

The Juch Opera Company have also been here, but without any marked success. The company does not give as good representations as the Bostonians, and charges considerably higher prices. Juch herself is a good artist, but not one who can demand the same rates as a great Prima Donna.

The Club concerts have begun with success. The Cecilia gave the "Spectre's Bride" at their first concert, with great success as far as the chorus and orchestral parts were concerned, but rather poorly as to soloists, although Mr. Parker sang with considerable fire as the Spectre; yet even here the result was not wholly satisfactory, since the part requires a heroic tenor, rather than a *tenor di grazia* such as Mr. Parker undoubtedly is.

L. C. E.

## GENERAL REVIEW—ELSEWHERE.

Opera now dominates New York City, for the activities at the Metropolitan Opera House not only dwarf all other local enterprises in music, but mark the duration of social life among the elect in the metropolis. At this writing the sixth season of opera in German is three weeks advanced, and altho the greater works of Wagner—which attract the best paying audiences—are still in reserve, as are several novelties, the patronage given familiar operas already performed augurs the most successful season in the history of the only subvented theatre in this country. The works already heard are "The Flying Dutchman," Goldmark's "The Queen of Sheba," "Don Giovanni," "Il Trovatore," "The Masked Ball," "William Tell," "The Jewess," by Halevy—a list which no man call narrow. Wagner's opera introduced to America Mr. Theodor Reichmann in the title part, a singer whom many Americans have heard and admired at Bayreuth and Vienna. Mr. Reichmann's Dutchman is of world-wide fame and it is evident that New York found it a very moving assumption, one critic saying, "the dimensions of the title part were never fully disclosed to the New York public before." The part of Senta was assigned a new comer, Frl. Wiesner, whose singing gave great pleasure. In Rossini's opera Mr. Reichmann's "Tell" won plaudits because of the pure beauty of the singing; the performance, in which were associated with Mr. Reichmann Mr. Perotti, Mr. Kalisch and Mr. Beck, led the *Tribune* critic to say, "It served better than any of the representations that have preceded it to show how well the company is equipped with singers who can sing as well as declaim." Mozart's masterpiece was given with all possible regard for the composer's intentions, and with results which rank the performance as the greatest the work has ever had in America. Lillie Lehmann's best part so far came in Halevy's work, tho she enacted the Queen in Goldmark's feverishly beautiful opera "with consummate art." Mr. Perotti is as prodigal as ever with his high notes, and Verdi's bangy opera showed how vast a storehouse of them he has. Delegates to the Pan-American Congress were treated to a performance of *Trovatore*, a proceeding which served to misrepresent National musical taste to our friends from the tropics, whom it could not complement because they are still idolators at the shrine of Bellini, Donizetti and Verdi. Mr. Seidl is again conductor at the Metropolitan Opera House, and to him in great measure is due the emphatic success of the inaugural works of the season. Contemplated in the original sketches of the architect of the Metropolitan was the sinking of the orchestra, but until this season the plan had not been put into practice; now the orchestral pit has been tested—from which only the heads of some of the fiddlers are seen—and the innovation is considered successful, tho the theatre is too vast to permit of the same effect which at Bayreuth occurs from the adoption of similar principles.

Next in importance in the monthly chronicle of events in New York is the first concert of the Boston Symphony Orchestra under Mr. Nikisch. The orchestra played the following program on December 17th: Overture, "Euryanthe," Weber; Concerto for violin, in D, Brahms, Mr. Franz Kneisel; Prelude, "Tristan und Isolde," Wagner; Symphony in D minor, Schumann. All the leading critics recognized the great gain in virility and expression the band had made under its new leader. Perhaps the writer connected with the "Sun" best voiced current opinion who said: "In Mr. Arthur Nikisch the foremost orchestra in the United States has a chief possessed,

apparently, of all of Mr. Gericke's valuable characteristics, and much more richly endowed than that gentleman in respect of warmth, fancy and virility. The influence of his leadership yesterday was felt in orchestral work, ranging from extreme delicacy to tremendous sonority and from absolute simplicity to exuberant imaginativeness, and whatever the mood expressed, there was no falling of whatever in the tonal beauty of the utterances." The Brahms Concerto was a novelty in New York and Mr. Kneisel's playing was warmly praised. The work is one of the noblest of its class.

The second Philharmonic Society concert developed no novelties. The Symphony Society, Walter Damrosch, conductor, began its season on November 23rd; a new Serenata, in D, by Felix Draesecke, and Mr. Eugene D'Albert were leading features of interest. Draesecke's piece lacks point. At the second concert, Goldmark's new overture, entitled "Spring," had a first hearing in this country; the work is pronounced one of the "most satisfying" composition of its composer; Miss Lena Little, an American who has been enjoying the hospitality of the English for some time, was the soloist at this concert. Miscellaneous happenings of importance include the presentation by Mr. D'Albert of his B minor concerto; his overture "Esther" was performed under his direction; both works were novelties in New York. A concert to aid the fund of the Beethoven Birth-place committee at Bonn was given on December 15th, under the direction of Mr. Thomas; a large orchestra and admirable solo talent made the affair memorable. Among the choral societies the Arion, Rubinstein and Banks Glee Club have given concerts; the Arions take precedence in this group. In the department of chamber music both the Philharmonic Club and the Beethoven Quartet have given concerts; the last named produced a new piece by B. Boekelman, entitled "Yearning." Mr. Gerritt Smith, organist, brought out Rheinberger's Suite, Op. 149, for organ, violin and 'cello.

Chicago dedicated her magnificent new Auditorium on December 9th, with civic and musical honors; the President of the United States attended and all of Chicago's noblest. The musical part of the proceedings embraced the performance of a new "Festival Ode," for voices and orchestra, music by Frederick Grant Gleason, words by Miss Monroe. The work was insufficiently prepared and therefore the composer was not put in the best light. Reading it from the pianoforte score Mr. Gleason is shown to have created an impressive and musically strong piece, which when given in its integrity cannot fail to rank among the permanent contributions to American music, for his excellent ability as a writer for instruments is a guarantee of the orchestration. Other musical features of the dedication were two new pieces for organ, namely, *Triumphal Fantasie*, by T. Dubois; *Concert Fantasie*, by F. De la Tombelle; both written for the splendid new Auditorium organ, which has 177 stops and cost \$45,000; Mr. Clarence Eddy was the performer. The Apollo Club furnished the choral force for the Gleason piece and sang a couple of standard choruses besides. Then there was Patti, the sweet-toned bull of the musical market, who sang "Home, Sweet Home." I think the absurdity of Patti's "Home, Sweet Home," in the new Chicago Auditorium has its only parallel in Jerome Hopkins posing as a typical American composer. Following the dedication came a season of opera in the Auditorium by the Abbey Italian Opera Company, which includes besides Patti, Tamagno and Reavlli, tenors; Del Puente, Novara and Castlemary,

basses: Albani, Nordica (Lillian Norton), and Valda, sopranos; Fabbri, contralto, and a host of lesser people with mellifluous names. Mr. Arditti is the conductor. "Romeo and Juliet," by Gounod, and "William Tell," by Rossini, are the two works from which I have heard. The former disclosed Patti to have lost something of the vocal charm which made her previous "farewell" visits such misnomers, while the latter with Tamagno as Arnold revealed a singer of splendid gifts. The acoustics of the new Auditorium are pronounced perfect. There has been no lack of patronage of what is really a notable company of opera singers. Several works new to Chicago will be performed during the four weeks Mr. Abbey allows to Chicago.

The first Apollo Club concert will be the "Messiah" performance of December 25th, which is to be repeated before an audience of "wage workers," who will pay only 10, 15 and 25 cents for their tickets; the experiment will be watched with interest. Chicago has no concert orchestra. In the field of chamber music Mr. Carl Wolfsohn produced Tschaiowsky's pianoforte trio, Op. 50, the one written in memory of Chopin, to portions of which Mr. Gleason of the *Tribune* awards very high praise. A local pianist, Miss Gertrude Foster, was enterprising enough to bring out Goldmark's Quintet, Op. 30.

The Cincinnati record includes a second Symphony concert, at which Lalo's overture to "Le Roi d'Ys" and two movements from F. W. Gleason's opera of "Monteguma" were performed. Theodore Thomas paid the city a flying visit and is reported as pleased with the way the Festival Chorus is being prepared for him. The Philharmonic String Quartet is holding high the standard of chamber music.

In Cleveland both the Philharmonics, orchestra and club, have begun the season excellently. The vocal society will give "The Messiah" at Christmas. Detroit has a fine string quartet in its Philharmonic Club, whose programs offer little at which criticism can be turned. The news from Milwaukee tells of the formation of a new society for the cultivation of a *capella* music; Mr. Frederic Archer is its promoter. Local orchestral players of Milwaukee, incensed at the action of the Arion Club in engaging the Boston Symphony Orchestra for one concert last season and one this, have attempted to boycott the Arion by establishing a tariff for any service which is as prohibitive as sugar at \$1 per pound would be. What fools these brethren are!

Philadelphia gave Mr. Thomas a hearty greeting when he appeared in the Academy with an orchestra in November. The first Boston Symphony Orchestra concert of the winter's series was given on December 18th. A fashionable audience which completely filled the Academy gave Mr. Nikisch a great welcome and was most responsive to the playing. Schumann's D minor symphony was the important number performed. At the first Orpheus Club concert on November 23rd, Rafi's cantata "A Song of Freedom" was sung with orchestra. The

English translation of this cantata is by M. H. Cross, the leader of the Orpheus. The Boston orchestra went to Baltimore on December 19th, and was greeted by a large audience. Mr. Carl Faelten was the soloist in Rubinstein's G major concerto.

Washington after years of waiting has a concert hall. The new Lincoln Music Hall was dedicated on Dec. 20, the ubiquitous Mrs. Jeannette M. Thurber being instrumental in arranging the inaugural program. She secured the Boston Symphony Orchestra, and transported several interesting people from New York, including Mr. Manoury, baritone, Mr. Lichtenberg, violinist, Miss Decca, soprano, Miss Margulies and Mr. Joseffy, pianist, and Mr. Herbert, 'cello player. There was also an address by the Hon. M. W. Huller, Chief Justice of the United States. Including the Hon. Mr. Fuller's monologue, the program contained thirteen numbers to hear which were assembled all the beauty and wealth of Washington society and a good many congressmen. The program was abominably long, and if "American music" gets no part of the appropriation for "Worlds Fair" in 1892, I shall lay it at Mrs. Thurber's door who wearied those congressmen on Dec. 20th, 1889. A frank Bostonian who heard this concert says, Mrs. Thurber's new baritone has a mighty "wobble." While in the vicinity notice is due the third concert by the Mozart Amateur Orchestra Association of Richmond, Va., under their new conductor, Mr. Clarence A Marshall. A chorus is connected with the organization. For the concert in question Mr. Marshall orchestrated an interesting Mexican waltz by Rosas.

The first concert by the Arion Club of Providence was given on Dec. 10th. "Saint Paul" was performed under Mr. Jordan's direction, the soloists being Mrs. J. P. Walker, Miss Winant, Mr. G. J. Parker and Mr. Ludwig. Passing to Newark, N. J., the first concert this season by the Schubert Vocal Society, L. A. Russell, conductor, is noted. Portions of "The Creation" were sung with orchestral accompaniment. Jumping across the continent to San Francisco, the Loring Club is found fully holding its own in program-making. The important features of its last concert were Templeton Strong's "The Trumpeteter" (a lovely, imaginative work which should always be given with orchestra,) and C. H. Lloyd's "Longbeard's Saga." It may be something has been omitted of Eastern happenings but Westward the sun sets in the Pacific this month. G. H. W.

"The understanding is not a vessel which must be filled,—but firewood which needs to be kindled; and love of learning and love of truth are what should kindle it."—*Plutarch*.

It is a happy coincidence that the study of Beethoven should be taken up at a time which follows so closely upon the organization of a society in Germany to secure the house in Bonn in which he was born (Dec. 17, 1770), with the view of preserving it as a depository of manuscripts, busts, pictures, etc., as memorial of the great master. European notabilities of all kinds are enrolled among its honorary members, and an appeal for subscriptions has been issued by a committee of which Joachim is chairman.

# FOREIGN CORRESPONDENCE.

## FROM LONDON.

The farewell concert of Señor Sarasate previous to his departure for America took place at St. James's Hall on November 1st, when an immense audience assembled. The artist played his own Fantasia on *Carmen*, Saint-Saëns's Introduction and Rondo Capriccioso for violin and orchestra, Mendelssohn's Concerto, and Saint-Saëns's Transcription (for violin and orchestra) of the Sarabande, from Bach's third Suite Anglaise for Clavécin. Transcriptions of this kind, however, are strongly condemned by the English musical Press. The orchestra, conducted by Mr. Cousins, played amongst other things Liszt's extraordinary symphonic poem, *Hungaria*.

At the Crystal Palace on the 2d a pleasing and well-written new Scotch Overture entitled *Robert Bruce* was performed. The composer is Mr. F. J. Simpson, who has chosen for his chief theme the air of the song "Scots wha hae."

The first Saturday Popular Concert took place on the same afternoon at St. James's Hall, when the program included the second of those three recently published string quartets by Cherubini which Sir Charles Hallé introduced at his concerts last summer.

The pianist was Madame Haas, who played a not very remarkable fugue by Herr Holländer.

The fact that Señor Sarasate took his leave of the public on the 1st did not prevent his appearing at a Students' Concert at the Royal Academy on the 2d, when he played the Principal's "Pibroch," a pianoforte arrangement of the orchestral accompaniment being played by Dr. Mackenzie himself. The composer afterwards made a speech, in which he wished the distinguished violinist "A Calm Sea and Prosperous Voyage." The same students and their conductor appeared at St. James's Hall on the afternoon of the 4th, but such choral works as were included in the program were sadly marred by the great preponderance of sopranos and contraltos over tenors and basses.

At the Popular Concert in the evening Signor Piatti introduced an arrangement for violoncello of one of Ariosti's Lessons for the viola d'Amore. This is not the first of these works he has thus arranged, but it cannot be said that they are particularly interesting.

A melodious Rhapsody by Lalo was performed for the first time in England at Crystal Palace on the 9th. The work is really a re-arrangement of a "Fantaisie Norvégienne" for violin and orchestra which was played in Paris ten years ago by Señor Sarasate. Madame Falk-Mehlig was the pianist, and gave an effective rendering of Beethoven's E flat Concerto. Madame Nordica contributed two airs from Marschner's *Hans Heiling* and Gomes' *Il Guarany*.

Dvorák occupied the place of honour at the Popular Concerts both of the 9th and 11th. At the former his string quartet Op. 80, which was performed at the first concert in October, was repeated by desire. The performers were Lady Hallé, and Messrs. Ries, Strauss and Piatti. The same artists together with Sir Charles Hallé were associated on the 11th in the Pianoforte Quintet, Op. 81. Later in the evening Sir Charles played Beethoven's thirty-two variations in C minor, and with Lady Hallé three of Heller and Earnst's "Pensées Fugitives" for piano and violin.

At a Soirée held at the College of Organists on the 12th a comic part-song by Dr. Bridge of Westminster Abbey, entitled "Bold Turpin" (the words of which are from Dickens's *Pickwick Papers*), was sung by a body of voices selected from the choirs of St. Paul's Cathedral, the Chapel Royal, and Westminster. It was conducted by the composer and enthusiastically encored. Subsequently a phonograph was exhibited, and later in the evening the part-song was sung into a large tube affixed to the instrument that the notes might be recorded and sent to America.

On the 13th, the new works by Professor Stanford and Dr. Parry which were produced at the Leeds Festival in October (as recorded in my last) were performed for the first time in London by the Royal Choral Society at the Albert Hall. They would probably have been given at Novello's Oratorio Concerts at St. James's Hall, but that the eminent musical firm has thought it best to discontinue these, the head of the firm having now become connected with the Albert Hall enterprise, on the understanding that those works of importance which are from time to time published by the firm shall be produced by the Royal Choral Society.

Of the two new works to which I have referred, each was conducted by its own composer and enthusiastically received. It cannot be said that the rendering of the works was absolutely perfect, and some at least of the short-comings were probably due to the fact that band and chorus rehearse separately. Amateur singers cannot attend rehearsals in the day-time,

and professional instrumentalists cannot do so in the evening unless they are paid as for a concert. The soloists, who were Miss Macintyre, Mme. Belle Cole, Mr. Lloyd, and Mr. Brereton, all proved themselves to be quite familiar with these parts. Professor Stanford's *Voyage of Maeldune* I think must be pronounced a more original and also a more interesting work than Dr. Parry's *St. Cecilia's Day*, but it is also more difficult. Both, however, are well worth the attention of choral societies.

The next night Mr. Henschel's Symphony Concerts commenced at St. James's Hall, when the program consisted of items of Bach, Haydn, Beethoven and Brahms. The least familiar of these was a Symphony in G by Haydn, which was very warmly received.

Mendelssohn's *St. Paul* was given at the Crystal Palace on the 16th, and on the same afternoon Brahms's Sonata in D minor for pianoforte and violin was played by Sir Charles and Lady Hallé for the first time at the Popular Concerts, but not for the first time in England.

On the 18th a Sonata in the same key, but for the pianoforte and violoncello, by Professor Stanford, was performed by the composer and Signor Piatti. The work is in three movements, but does not sustain throughout the interest of the opening portion.

Brahms's Gipsy Songs, which were so popular last season, were sung by Mr. and Mrs. Henschel, Miss Lena Little, and Mr. Shakespeare, accompanied by Madame Haas.

On the same evening, the Hackney Choral Association, conducted by Mr. Prout, revived Spohr's *Fall of Babylon* at the Shoreditch Town Hall, when a large and enthusiastic audience assembled. Yet a third concert of importance took place on the same date, viz., Madame Patti's farewell concert at the Albert Hall, the program of which, however, does not call for any special remark.

Sir Charles Hallé, who gives concerts at Manchester with a famous local band, gave one of the series on the 21st, and the next day brought his band to London to give metropolitan concert-goers an opportunity of hearing it at St. James's Hall the same evening. It cannot be said that a large number availed themselves of the opportunity, but those who did so were very enthusiastic in their applause, though not more so than the band deserved. The program included Berlioz's extraordinary Symphonie Fantastique and Beethoven's Violin Concerto, the soloist being Lady Hallé, who had played the same work in Manchester only the previous evening.

On the 23d, Miss Fanny Davies made her first appearance at the Popular Concert this season, and played Bach's Chromatic Fantasia. Liszt's Symphonic Poem, "Festal Sounds," was performed at the Crystal Palace for the first time. This brilliant but extravagant work has not been heard in London since it was given at one of the concerts of the late Walter Bache fourteen years ago.

On the 25th, Miss Davies was again the pianist at the Popular Concerts, playing Beethoven's Sonata in D minor, Op. 31. Signor Piatti played an arrangement for the violoncello of some variations on a ground bass by Christopher Symphon, a composer of the seventeenth century.

On the 27th, the Royal Society of Musicians gave a performance of *Elijah* at the St. James's Hall, and the next night the second Symphony Concert took place. There was one novelty, viz., two movements from a Symphonie Phantasy by Richard Strauss, which proved rather tedious.

The last day of the month was a very busy one. At the Popular Concerts Madame De Pachmann made her first appearance this season, and played with exquisite taste Schubert's Fantasia Sonata in G. The Crystal Palace program included Sullivan's *Macbeth* music and Brahms's Symphony in D. It being the Feast of St. Andrew, the patron saint of Scotland, Scotch concerts were given in the evening at St. James's Hall, the Albert Hall, the Crystal Palace, and other places.

At the noted musical church of St. Andrew in Wells Street, the Dedication Festival was kept in a worthy manner. The *Credo*, *Sanctus*, and *Gloria* from Mozart's second Mass, were sung in the Communion Service, and at Even-song the anthem was a portion of Liszt's thirteenth Psalm. The well trained choir of the church was augmented by members of St. Paul's and Westminster Abbey. Messrs. Frost and Miles from the former, and Messrs. Brown and Beckett from the latter. The first named of these four having some years ago belonged to St. Andrew's, was selected to do the principal alto part in Mozart's Mass.

A talented musician has been removed from amongst us during the month by the death of Frederick Clay, the composer of the charming operetta, *Ages Ago*, and many other light but most graceful compositions.

Musical examinations have been arranged to be held throughout the county under the united auspices of the Royal Academy and the Royal College; but those who win certificates of merit are warned that they must not therefore affix any letters to their names, or consider themselves certificated teachers.

W. A. F.

"He who sets limits to himself will always be expected to remain within them."—Schumann.

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

**THE OLIVER DITSON CO., Boston, New York and Philadelphia**  
*Noontide Heat is Long Passed O'er.* A. G. Thomas.

A duet for soprano and tenor, of the modern school, richly harmonized, and very singable. This Anglo-Frenchman is rapidly achieving a prominent position among the best composers of good drawing-room music, this work is for soprano and tenor.

*O Salutaris.* Ganss.

An O Salutaris with violin obligato. It is for a full tenor or soprano voice, is well harmonized, altho one scarcely cares to see so much unison work between the voice and the supporting instrument. The climax is very broad and requires a strong voice in its ending.

*Sunshine Song.* Grieg.

One of those quaint, odd *lieder* which we have learned to expect from this Scandinavian composer. It is for soprano voice and ends with a regular "Jodel" it is by no means as cheery as its title would indicate. But it has a quaint fascination all the same.

*Wouldn't You Like to Know?* Ganss.

A waltz song of the usual inanity as regards its words, but somewhat above the average in its music, especially in its accompaniment, which is quite well-developed for a work of its class.

*Our Bright, Bright Summer Days.*  
*Sweet Emerald Isle.*

*Oh Tell Me of my Mother.*

*A Thousand Miles from Home.*

S. C. Foster.

All the above are old favorites, composed years ago by a man who, altho not a trained musician, yet came nearer to giving a folksong to America than anyone before or since. The martinet may sneer at Foster's songs, but there is something of the true musical spirit in them all the same, and they will out-wear many more correct and polished compositions. The above will always be home favorites with the masses.

**Mr. ARTHUR P. SCHMIDT, 15 West St., Boston.**

*Vocal Method.* Chas E. Tinney.

This admirable book forms No. 15 of the celebrated edition Schmidt. It gives in a succinct shape, the rules for breathing, and for enunciation, the latter are especially valuable, coming from such a source as the late Vicar-Choral of St. Pauls. The exercises, also are carefully graded, and the work is one which will be of service in the hands of good teachers to whom we gladly recommend it. Mr. Tinney is known as a conscientious and painstaking teacher, and these qualities are apparent in the faithful manner in which he has compiled and composed this vocal method.

*Allegro Giocoso.*

*Valse Mignonne,*

*On the water, Barcarolle.*

John Orth.

These three works show a good degree of poetic feeling and will be of use to the teacher as recreations for the poetical student. The Valse is a trifle commonplace but the other two works are pleasant and well constructed, the Barcarolle being the more advanced of the two.

*Mazurka in G minor.* Foote.

A graceful work in which the trio is the most attractive part. It is of course well harmonized, as all of Mr. Foote's works are and it can be used in tuition.

**Messrs. H. B. STEVENS & CO., Boston.**

*Twelve Lyrics.* A. Goring Thomas.

The composer appears here in a somewhat easier vein than is his wont, and all of the lyrics, of which the first is a duet, are successful. The set is one of the best of recent additions to drawing-room music, and ranks with Cowen's recently issued set of a dozen songs. Decidedly, judging by these two cycles of song, the English ballad will soon be pushed aside by a more developed school.

**Messrs. NOVELLO, EWER & CO., London and New York.**

*The National Dance Music of Scotland.* Mackenzie.

The three volumes which contains these dances are evidently collected by one "Speaking with authority" All the famous Strathspeys

and reels are there, and a great many which are scarcely known at all, yet richly deserve rescuing from oblivion. Mr. Mackenzie (both Alexander Mackenzie and his son worked in collaboration on the collection) has wisely refrained from enriching the melodies with too much harmony. It is very difficult to harmonize some of the Gaelic music at all, for it deals with many scales which lose their character when treated according to modern modes. In this respect at least, one may complain of an error in classification, for the dances are arranged under modern keys to which they do not properly belong: thus for example Gilhe Callum can by no stretch of fancy, be called a tune in A major! But this is after all a slight defect, and the main point is that the tunes are all well represented, and their characteristics not impaired by an attempt at softening their dissonances for modern ears.

*The Lay of the Last Minstrel.* MacCunn.

*The Voyage of Maeldune.* Stanford.

A Scotchman and an Irishman have here each celebrated the legends of their native lands by setting them to music. It is a peculiar fact that the two chief composers of Great Britain (counting out Cowen, who is not very definitely English either, having been a Cohen not so very far back) are not English, but Irish and Scotch. The tendency of the Celtic and Gaelic to unite, is curiously illustrated in these two contemporary works, both of which are characteristic from first to last, and both of which deal largely in the quaint scales which underlie these two systems of music. The instrumental introduction to the "Last Minstrel" is strikingly original, and the tenor solo which begins the Voyage of Maeldune, is not less strange in flavor. But Mr. Hamish MacCunn, soon leaves the scale with the flat seventh and gives a more modern flavor to his cantata, while Doctor Stanford keeps steadily to the dignity and power of an ancient style. He attains withal, something of the massive force with which Bruch invests that other tale of a Northern voyage—"The Frithjof Saga."

There is not space at command to review these two works as they justly deserve, but while we express a preference for the cantata of Dr. Stanford, we can cordially recommend both works to all advanced singing societies in America.

*A System of Harmony.* Broekhoven.

Mr. Broekhoven has here given forth a new book on a well worn subject, which does the honor to his knowledge and to his practicality. It has not the unnecessary verbiage which is characteristic of many German methods, and yet it touches on every subject necessary for the student to know, with sufficient clearness. The progressions of the seventh-chords (which the author calls sept-chords) are laid down with especial clearness and the work is carried as far as the harmonization of a set of melodies of the Chorale school. Last but not least, the book is provided with the most copious index.

**THE JOHN CHURCH CO., Cincinnati.**

*Complete Musical Analysis.* A. J. Goodrich.

This book is upon a subject which is more frequently spoken about, and more seldom understood, than any other in the whole field of music—phrasing. But although this is the main benefit to be derived from its perusal, it is by no means entirely confined to this theme. The art of analysis is surely most valuable to the student who would phrase correctly, but it is no less essential to him who would criticise Music, or to him who would understand the master-works thoroughly. The book is compiled with painstaking zeal, there is no doubt of that, and it presents almost every possible phase of the subject it treats about, but it may be doubted whether the prolixity that results, is as beneficial to the student as a more condensed treatise would have been. A good share of this diffuseness is due to the evident effort to bring in the name and works of almost every native composer, either as example or as reference. This is in one sense, commendable, but it swells the size of the volume mightily. The short character of the hundreds of extracts from musical works too, without much context, is apt to confuse the student. But the work will give a series of valuable clues to him who desires to pursue the subject further, and if used by a good teacher all the above faults vanish. To teachers then it may be recommended as a very expansive text book.

**NEW ENGLAND CONSERVATORY, Boston.**

*The Tone Masters.* Charles Barnard.

A pleasant compendium of the lives of the greatest musicians. It is anecdotal and chatty in style and presents the chief features of its subjects in the style of a continued story. Viewed in this light, and it attempts nothing more, the book is a very genial addition to the juvenile book list. It will awaken a lively interest on the part of its young readers to know more about the tone poets and thus will be productive of good in a sphere of literature which is by no means over-crowded.

L. C. E.

# 'WHEN THOU ART NIGH.'

## SERENADE FOR MALE VOICES.

WM. D. ARMSTRONG. Op. 4, No. 1.

*Andante espressivo.*

**1st Tenor.** *cres.*

1. When thou, when thou art nigh, it seems a new cre - a - - tion  
 2. When thou, when thou art nigh, no thought of grief comes o'er my

**2d Tenor.** *cres.*

1. When thou, when thou art nigh, it seems a new cre - a - - tion  
 2. When thou, when thou art nigh, no thought of grief comes o'er my

**1st Bass.** *cres.*

1. When thou, when thou art nigh, it seems a new cre - a - - tion  
 2. When thou, when thou art nigh, no thought of grief comes o'er my

**2d Bass.** *cres.*

round, The sun, the sun hath fair - er beams, The lute a soft - er  
 heart, I on - ly, on - ly think-could aught But joy be where thou

*dim.*

round, The sun, the sun hath fair - er beams, The lute a soft - er  
 heart, I on - ly, on - ly think-could aught But joy be where thou

*dim.*

round, The sun, the sun hath fair - er beams, The lute a soft - er  
 heart, I on - ly, on - ly think-could aught But joy be where thou

*dim.*

sound, The lute a soft - er sound. A - lone I  
 art? But joy be where thou art? A waste of

*p cres.* *dim.*

sound, The lute a soft - er sound. Tho' thee a - lone I  
 art? But joy be where thou art? Life seems a waste of

*pp*

A - lone I  
 waste of



*mf*

see, A - lone thy sigh. 'Tis light, 'tis light, 'tis  
breath, From thee I sigh. And death, aye, death and

*mf*

see, And hear a - lone thy sigh. 'Tis light, 'tis light, 'tis  
breath, When far from thee I sigh. And death, aye, death and

*mf*

see, A - lone thy sigh.  
breath, From thee I sigh.

*cres.* *ff*

song to me, 'Tis all when thou art nigh, 'Tis  
e - - ven death Were sweet if thou wert nigh, And

*cres.* *ff*

song to me, 'Tis all when thou art nigh, 'Tis  
e - - ven death Were sweet if thou wert nigh, And

*cres.* *ff*

song to me, 'Tis all when thou art nigh, 'Tis  
e - - ven death Were sweet if thou wert nigh, And

*con anima.* *p rit. e diminuendo.*

light, 'tis light, 'tis song to me. 'Tis all when thou art nigh.  
death, aye, death, and e - ven death Were sweet if thou wert nigh.

*p*

light, 'tis light, 'tis song to me, 'Tis all when thou art nigh.  
death, aye, death, and e - ven death Were sweet if thou wert nigh.

*p*

# "CRADLE SONG."

Affectionately Dedicated to my Sister Bertha.

Words by ALFRED TENNYSON.

Music by ABBIE GERRISH GENUNG.





# BOSTON MUSICAL HERALD.

Vol. II.

BOSTON, FEBRUARY, 1890.

No. 2.

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"When we speak of the excellency of an art work, we must speak of the whole art, for a good art work contains the principles of the whole art.—*Goethe*."

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In another column of this issue there is an account of an interview with M. Massanet, the French composer, wherein he expresses a wish for students to do some of their work abroad and then give a chance to the inspiration of their native land. In his interview with Mr. Elson this thought was not expressed, therefore it was probably an after-thought, but in any case it is evident that the composer believes in the future of our country as an art-centre. This gentleman has recently received a very friendly letter from the eminent Frenchman in which he expresses himself as charmed with his (Mr. Elson's) accounts of the interview "*si fideles*." Massanet has already been greatly impressed with the representatives of our country whom he has met, and it is by no means impossible that we may yet find him laboring in our midst.

Wonder is often expressed that the intricate science of Counterpoint should have preceded the simpler one of Harmony. There is, however, no cause for astonishment: Counterpoint is the simultaneous combination of melodies, and such a combination might have occurred by accident at almost any time, indeed it is astonishing that it took so long to hit upon the idea. A monk practising in his cell, might accidentally blend his voice with that of a brother exercising on another song or hymn in the next cell, and the elements of Counterpoint would have been discovered. Harmony, altho its laws are simpler, would require a settled plan of construction from the first. Rameau was the first to pursue an investigation on this plan, but his system of harmony was a false one as he tried continuously to reconcile the laws of nature with the laws of music. Nature gives us notes and chords, and the scale, but not any true modulations. In this last matter man is himself the inventor of music, and in this sense too, music is very, very young, for in this century only were the laws of chord progressions founded. Godfrey Weber may be called the father of modern Harmony, but the first to establish Counterpoint remains unknown, altho it was probably some English or Flemish monk.

No where in the world is the progress in music more wonderful than in the Colony of New Zealand. A musical paper is published in Sydney, called the *New Zealand Musical Monthly*. This paper gives the dimensions of a new organ recently built for the Town Hall, Sydney,

which is claimed to be the largest organ ever built, and the grandest yet constructed, as regards tone and mechanical refinements. Following is the statement of its construction: "Having an internal width of 80 feet, with depth of 20 feet, the instrument contains no less than 126 speaking stops. The stops are distributed thus: in the great organ, 28; in the swell, 24; in the choir, 20; in the solo, 20; in the echo, 8; and in the pedal, 26. Perhaps the most remarkable feature in the specification is the 64 ft. reed on the pedal, which will have a great effect as a bass for the full organ. It is a striking reed of true length. In addition, it has 14 couplers, besides many pneumatic combinations, the studs of which are placed below their respective claviers. Sydney will shortly be priding itself upon having an instrument with 10,000 pipes. All this forest of pipes, save a few in the front part of the structure, is hidden within a case of elegance and beauty, designed in the Northern Renaissance style of the 17th century, by Mr. Arthur G. Hill.

There has recently been a discussion as to how the name of the great composer Handel should be spelt. There is, however, very little room for doubt in the matter, save in the minds of those who delight in discovering new meanings in old subjects, and in being different from the world at large. The composer's baptismal record is for sale in Germany, in fac simile, for a few pennies, and reads Georg Friedrich Haendel. But he altered this spelling himself, says the objecting parties. He unquestionably did so, but in each case to preserve the Tentonic sound of his cognomen. In Italy the name became Hendel because that is the nearest Italian spelling of the German sound of the name. In England the spelling of it as "Handel" proceeded from the same cause. In like manner the spelling of Friedrich became "Frideric" with Handel, and was a little closer to his own pronunciation of his name than Frederic would have been. The name Georg took on the final e as in English, for it was the name of the king and loyalists would have been touchy upon the subject had the composer made any change from English custom here. It is, however, only a tempest in a teapot, but the common-sense people will still spell the name of the famous composer "George Frederic Handel" altho permitting the original German mode of "Haendel."

The theory that because Beethoven used voices in the finale of the 9th symphony, he thereby admitted that instrumental music had spoken its final word, is not altogether a tenable one. The master was himself dissatis-

fied with the results of his new departure, and had he lived, it is not improbable that we should have had a new ending of the famous work, and possibly one in which instrumental effects would again be in their accustomed place. Beethoven never actually voiced the cry that instrumental music was in its decadence, but Wagner held that the introduction of voices into a symphony was a tacit admission to that effect. Nevertheless there have been some composers who have believed that music was decaying, and that there was nothing new to say in tones. No less a man than Robert Franz has written to the writer of this article that he believes that there is no room in the instrumental field since Beethoven. Rameau in 1720 made a very similar cry. There is no need, however, of such pessimism in the matter, for our art has a wondrous faculty of change, so that as soon as one field becomes barren, another, up to that time unsuspected, is opened. This faculty of change has been made a reproach to Music, whereas it is its glory and strength. The needs of one generation are not the needs of another, and by these transformations the art most perfectly fits itself to the requirements of thoughts and souls and hearts in every age and clime.

Bayreuth was originally endowed with a great theatre that it might become the home of a really German opera. As yet this function has only been fulfilled as far as the Wagnerian opera has been concerned, but as this is after all the greatest school of Teutonic operatic music, there has been no complaint made by the musicians who have the cause really at heart. But the time ought now soon to come when Weber, Cornelius, and other German writers should have a hearing under the perfect conditions that seem only attainable at this theatre. When the change is made, it would be a good idea to begin with Beethoven, for Beethoven was practically Wagner's teacher, and his first theories were evolved from the study of that master. Not only "Fidelio" should be given, but also the 9th symphony, and for two reasons; firstly, it was the contemplation of this work that gave to Wagner the idea of turning wholly to opera, for he held that in introducing the chorus Beethoven had admitted that the field of instrumental music had been worked bare; and secondly, because only in Bayreuth can the stupendous work be properly given. Its chorus is so difficult that it is beyond the abilities of the ordinary chorus, but in Bayreuth, where every singer is a star, the conditions requisite for a perfect performance can be met for the first and possibly the only time.

An article in our columns this month is of more than usual importance in that it speaks of the relationship of words to music. How often is this relationship misunderstood! There are composers who regard the words of a song merely as a peg to hang the music upon. In the last century, Telemann, a composer of no slight eminence, said that a good musician should be able to set a handbill to fine music. Wagner has entirely obliterated this absurd theory, but, unfortunately, there are songs

and operas in existence which tend to give it a semblance of truth.

Thus Mozart gave a setting to the trashy libretto of "The Magic Flute" that has saved a very weak subject from oblivion. But on the other hand, he has not attained the splendor of "Don Giovanni" in it, for the latter gave him much better material to start with. The fact of the matter is, that a composer may sometimes succeed in spite of weak words, but, other things being equal, will always do much better work with good words than with poor ones. But something is due also from the poet to the composer. That poem is best adapted to musical setting which leaves something to the imagination. Thus the "Erl-king" is a barren description of a very dramatic event, but Schubert has given to it the gusts of the night-wind, the agony of the child, the pleading of the erl-king, and the fright of both child and father.

In ancient times the worth of good or proper words was almost entirely ignored. Since skill ruled the art of music, the composers cared little about what this skill was exercised upon. They took the most ribald text, even in the most sacred subjects. For example, it was not unusual for a drinking song to form the substratum of a mass, and this not figuratively but actually. In the 15th century, and before, the tenor was the melodic voice (it took its name from the Latin word "to hold") and in many a mass the tenor not only sang the melody of a Bacchanalian song but, in order that the skill of the composer might be more clearly seen, the words as well. Could disregard of the fitness of things go further? Imagine the tenor bawling out "Landlord, fill the flowing bowl" while the other voices moaned forth "Kyrie Eleison! Christe Eleison!"—"Lord have mercy upon us! Christ have mercy upon us!" It would be a step back in this direction, to accept the theory that any words are good enough for musical setting, and that the poet's mission is only to serve the composer. Rather let us hold fast to that which Wagner has so admirably proved, that Music is the handmaid of poetry, or that in the wedding of these two arts, Poetry is the man and Music the woman.

A LETTER FROM MR. EMERY.

DR. TOURJÉE:

Dear Sir:—Owing to impaired health, I find myself obliged to sever my editorial connection with *The Boston Musical Herald*. It is with sincere regret that I do this, for the work has been pleasant and, I trust of some little help to others. Moreover, this means of communication with our many readers has given me almost the feeling of an acquaintance with them, and a personal interest in those from whom I have received so many courteous letters.

For those who still remain with the *Herald* I can only wish a long continuance of the uniformly pleasant relations that hitherto have characterized our editorial staff.

With my best wishes for *The Boston Musical Herald* and its many readers, I remain,

Yours truly,  
STEPHEN. A. EMERY.

Boston, Jan., 1890.

"The future mission of music for the millions is the discipline of the emotions."—*Haweis*.

#### POPULAR SONG IN THE UNITED STATES.

The day is past when the cause of classical music needs an advocate. Within the last fifteen years the progress of musical culture in the United States has been such as to rejoice the heart of every lover of good music. All over the country musical societies have been formed and musical festivals held in which the people have been given the opportunity to become familiar with the great oratorios and operas.

The question now is, shall we be allowed to have any music that is not classical? In gaining a knowledge of the works of the great composers from Bach to Wagner are we to lose the old familiar airs that we have loved from childhood? Must we submit to have them placed under a ban like cheap chromos, so that a person unwilling to be conspicuous for an utter absence of good taste will not dare confess to finding any pleasure in them?

It is the fashion for the critics and the aspirants after a reputation for correct musical taste to dispose of all the varieties of popular music under the comprehensive term of *trash*. Even worse than this sweeping censure is the treatment which our popular song has received at the hands of one eminent musician. Dr. Ritter in his History of Music in America denies the very existence of popular song in the United States. He says, "the people's song is not to be found among the American people." After attempting to account for what he calls "the utter absence of national people's music and poetry in America," he devotes the entire chapter on the "Cultivation of Popular Music," with the exception of some mention of Stephen C. Foster and his ballads, to the discussion of the negro melodies of the South.

It is true that there are no folk songs in America; for such songs grow up in countries where there is an illiterate peasantry, and they would be as out of keeping with the character of the American people, as the ballads of the middle ages with the literature of the nineteenth century. But, it does not, therefore, follow, as Dr. Ritter argues that the American country people are not in the possession of deep emotional powers, and that we have no popular song. Indeed, to make the latter assertion is to say that we are unlike any known people on the face of the globe. Since the time that the children of Israel sang a song of triumph and rejoicing when they had passed the Red Sea in safety and saw their enemies overthrown, the love and hate, joy and sorrow, triumph and despair of every people, barbarous or civilized, have been expressed in song; and the American people are no exception to the rule.

Is there indeed, "an utter absence of national songs" in our country? If a song which expresses the patriotic feeling of a people, which is universally known and loved by them, and which bids fair to be permanent, be rightly called national, surely The Star Spangled Banner, Hail Columbia, and The Red, White and Blue, are entitled to the name.

What a host of patriotic songs were called out by the war! "Tramp, Tramp, Tramp," The Battle Cry of Freedom, and Marching through Georgia, were heard alike in the concert room, the parlor, and on the street. Soldiers sung them in the camp, on the march, and in the prisons of Andersonville and Libby. With what enthusiasm the women of the South sang Maryland! It is easy to understand the inspiration that southern men found in the words:

"Hark to thy wandering son's appeal,  
Maryland!  
My Mother State, to thee I kneel,  
Maryland!  
For life and death, for woe and weal,  
Thy peerless chivalry reveal,  
And gird thy beauteous limbs with steel,  
Maryland, My Maryland!"

There were other feelings connected with the war besides those of patriotism. The home-sickness, hardships, and suffering of the soldiers, and the anxiety and sorrow of those at home found expression in such songs as Tenting on the Old Camp Ground, O Wrap the Flag Around Me, Boys, and Just Before the Battle, Mother; while the humorous side is seen in Grafted into the Army, and Kingdom Coming.

The most remarkable song of that eventful period is John Brown. It touched a chord in the hearts of the people and achieved an instantaneous popularity. Both the words and the melody are insignificant in themselves, but there are some things whose power is not to be accounted for by any of the ordinary principles of criticism, and this song is one of them. That which gave a touch of sublimity to the otherwise commonplace words, is the idea contained in the last line of the first stanza, "John Brown's knapsack is number eighty-one," implying that the soul of the martyr was with every company bringing the sure triumph of the cause for which he died.

It would be the narrowest criticism to estimate the worth of these songs by their musical merit. They embody the life of the American people during a time of intense national feeling, and they are for that reason of real and permanent value. The success of the concerts of war songs given in various parts of the country, shows that people have not lost their interest in them.

Much of the popular song, as of the literature of a country, is short lived. It is called out by the events or whims of the day and is forgotten when the occasion to which it owes its existence is past. Of this nature are the songs of political parties. The most effective of these was undoubtedly that of Tippecanoe and Tyler, too, which is said to have made Harrison President and to have carried the Whig party into power.

Likewise every reform and popular movement has its songs. Our temperance songs alone fill volumes.

It was in keeping with the character of our Puritan ancestors that the earliest musical compositions of this country were sacred songs, and these still form a large part of our popular song.

Their use is not limited to the church, they are sung everywhere and by all classes of persons. The popularity of the Moody and Sankey collection of religious

songs has extended to all parts of the United States. Mrs. Custer tells of the delight with which one of the books was received in a lonely fort in Dakota. Some of these songs, like the Sweet By and By, and Hold the Fort, have gone through all the stages in the career of a favorite song.

Next to patriotic and religious songs the sentimental are the most enduring of the varieties of popular song. Those of the latter class are too numerous to attempt an enumeration of even the most popular. All of Stephen C. Foster's ballads have been favorites, while Old Folks at Home seems destined to occupy a permanent place in the affections of the people. The Sword of Bunker Hill, The Vacant Chair, and Kathleen Mavourneen are examples of various types of this kind of song.

It will not do to say that persons uneducated in music can appreciate the highest forms of it. The more complicated forms of instrumental and vocal music are not enjoyed by the mass of people without some musical training. But it would be the height of arrogance to say, therefore, that they like what is worthless, only.

This brings us to the question of what a song must be to please the people. First of all, it must have words that can be comprehended and that have some merit in themselves. No song whose words are worthless will ever have an enduring place in popular regard.

This is a point upon which musicians always ridicule the taste of the public. The Rev. H. R. Haweis says: Words are interesting to an audience exactly in proportion to its ignorance of and indifference to music. Persons who know and care little about music are always very particular about the words of a song."

Naturally, if people who do not care for music are obliged to listen to a song, they will be particular about the words, as there could be no other satisfaction to them in it. But is it an altogether absurd thing to demand that the words of a song shall be worthy the music?

Words express ideas of some kind. If these are trivial and commonplace, does not noble music lose by association with them? The critics who insist that the office of words is insignificant in song, would find it hard to listen to the music of Beethoven's *Adelaide*, if the words of "Will You Wed Me Now I'm Lame, Love?" were substituted for the original ones, without feeling that the song had suffered by the transfer.

It would be a satisfaction to many if songs, whose words disturb them by their lack of sense, could be sung to the syllable *la*, so that the enjoyment of the music would not be hampered by the association of nonsensical words with it.

Why should not words be dropped entirely, unless good ones can be found, and every song without appropriate words be sung as an exercise in vocalization?

The discussion of that question properly belongs to musicians; but the adoption of that plan would save the average person from the effort of trying to understand the words of a song which are not of any interest when understood.

Whatever we may think of the popular taste the fact

remains that the people require a song to have intelligible words. Also, that the melody shall be pleasing and comparatively simple. People occasionally enjoy listening to vocal acrobatic performances that show what a singer is able to do, but in the main they prefer simple melodies.

It is oftentimes a cause of surprise and disgust to singers that some old, well-known air is received with delight by an audience which listens with indifference to an unfamiliar song which in other respects would be equally pleasing. The reason of this is that people have an attachment for songs that they have heard from childhood, akin to that for old friends. Numberless associations cluster around them. Nothing in the world is so powerful to revive the past in our minds as music that has been associated with either our joys or our sorrows. Therefore, people will listen to an old, familiar song with a pleasure that nothing new can give.

Song to the majority of persons is the medium through which the various emotions of life find most complete expression. It is to add to their happiness and comfort them in trouble. Simple things are more in harmony with our ordinary life than those which are lofty and sublime. We admire and delight in Shakespeare and Milton, but the most of us have some simple poems that we love more than anything that is to be found in either. So it is with songs. Those that win a place in the affections of the people will not be the greatest as musical compositions. The taste of persons may be cultivated until they can listen with pleasure to oratorios and masses, but they will never love anything in them as they will some unpretentious melodies.

While it is not to be expected that popular song will ever differ much in kind from what it is at present, it can be greatly improved within its own limits. The task of raising the standard in the United States is one worthy of the ability of our musicians. It is not to be done by sneering at the taste of the people, but by providing better music to take the place of that which is poor. Mr. Stephen A. Emery's *My Ain Countrie*, is an example of just what is needed in our popular song. There are plenty of beautiful lyrics in the language and our musicians would confer a lasting benefit upon the public by setting some of them to music simple enough to make them available to the people.

EDITH DICKSON.

#### MADAME WAGNER'S HOME.

The following interesting sketch from a London journal speaks volumes for the prodigality of the posthumous reward accorded to genius:

"When on one of Madame Wagner's reception nights you have been admitted into the house by a polite servant in evening dress and white gloves, you will find yourself in a small square corridor or hall, where you deposit hat and coat. The door facing you opens, and you are welcomed either by Madame Wagner herself or by her son, Siegfried, an intelligent youth of nineteen, or by one of her charming daughters. You are then in an apartment with marble floor, in the centre of which

a fine grand piano stands. The walls are of deep Pompeian red; the light comes from above and under the roof; on three sides of the hall is a gallery with doors leading to private rooms. Under this gallery is a frieze of *alfresco* paintings representing scenes from the master's works. Round the walls are six statuettes of the finest Carrara marble on pedestals; these represent the heroes of the master's dramas: the Flying Dutchman, Tannhäuser, Lohengrin, Tristan, Walther von Stolzing, and Siegfried. In a corner stands a fine American organ. Sofas, chairs, and small tables complete the furniture of this room. A door to the right leads to the dining room, one on the left to Madame Wagner's private drawing room, which contains a valuable collection of the finest pictures and objects of art. But the grand room of the house is the one facing the visitor as he enters. It was the master's library and reception room. The magnificence of the furniture, statuary, pictures, and art objects defies descriptions. One might fill columns upon columns in describing the treasures of the library alone; it covers three sides of the room, and the book cases rise to half the height of the wall, most of the books being gorgeously bound. The ceiling of the room is specially worth inspection. It is beautifully painted, and contains the coat of arms of all the cities where the master's works had been performed when the house was built. The far side of the room forms a semicircular apsis. Amongst the pictures is the well-known portrait of Wagner, by Leubach, several fine portraits of Madame Wagner, an exceedingly valuable one of the philosopher, Schopenhauer, and others of Liszt, Beethoven, Goethe, Schiller, etc."

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"All the Arts, which have a tendency to raise man in the scale of being, have a certain common bond."

—Cicero.

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#### MUSIC AS A MEDICINE.

Dr. Ephraim Cutter is responsible for the following interesting statement:

Mr. Thompson, of S. Maw, Son & Thompson, London, tells a story of his son Willie, aged six years, moribund with typhoid, quite insensible, abdomen tympanitic, pulse failing, and said by his physicians "not to last the night out." Carbohc acid was given with some good effect, while the doctor staid up all night at the bedside; but the coma continued. Finally the father, knowing that the boy was intensely fond of music, procured a nice large music box. He asked his son if he would like to hear it play. No response and no sign of recognition. The music box was set agoing. It was not long before his countenance changed and his body became uneasy. After awhile he turned over on to his side. The box was put behind his back. After another tune he turned over to it, and became conscious so as to respond to questions. "Now see here," said Mr. Thompson, "this is for your own use, and shall be called Willie's music box." The boy showed signs of pleasure and wished it kept playing. The result was continued reaction; he responded to treatment and recovered.

#### ✠ SOME MODERN ENGLISH COMPOSERS.

DEAR HERALD.—In my last I promised to tell you something of the eminent London composers, and first let me speak of Berthold Tours, because he was kindness itself to your correspondent. Personally, Mr. Tours is a most attractive gentleman of apparently about forty-five years of age; tall, with dark brown hair and eyes, full open face and hearty manners. One feels at home in his society at once, and realizes that he is with a kind-hearted man as well as a cultured musician.

It was interesting to learn something about his early studies. He began life as a violinist and was a pupil of Leonard at the Brussels Conservatoire. Later he studied with the celebrated Fétis, and yet later went to Germany and was for some years under Hauptmann, Richter, David and others. From Germany he went to Russia and became one of the string quartette of the famous Prince Galizia. (It was for the father of this Prince that Beethoven wrote several string quartettes.) Ten years ago Mr. Tours came to London and has since that time acted as musical advisor for the famous house of Novello & Co. All compositions pass before him for review, and are accepted or refused, as his judgment dictates. He has an office at Berners Street, and is there from 11 a. m. to 6 p. m. five days of each week. Mr. Tours has written many things besides the songs and anthems by which he is known in America, and a movement is now on foot that will probably place some of his orchestral compositions before the American public, together with some new works by other prominent English and French writers.

No composer of our present day is more popular, alike with the musical and unmusical public, than Sir Arthur Sullivan. So much has been written about him that little new can be said, but I learned a few facts at the Leeds festival that are new to me, and they may possibly be of interest to the younger readers of the HERALD. He was born in busy London in 1842 and is now, therefore, forty-seven years of age. He became chorister-boy at St. James Chapel Royal when twelve years old, and gained the Mendelssohn scholarship the first time it was competed for. After studying with Sterndale Bennett and Sir John Goss, he went to Germany and remained two years. He made his first attempt at light opera in 1876, in "Cox and Box." The "Prodigal Son,"—oratorio—was produced in 1869; "Light of the World" and "Martyrs of Antioch" soon followed. 1871 was the birth-year of the successful series of operas produced by Gilbert and Sullivan. They cannot possibly remain permanent stage-pieces, but the present success is overwhelming. They began with "Thespis; or the Gods grown Old," then followed "Trial by Jury" and "Sorcerer." "Pinafore" began in 1878 at the Opéra-Comique and ran 700 consecutive nights. "Pirates," "Patience," "Iolanthe," "Princess Ida," "Mikado," and "Yeoman of the Guard" have all been successful in England and Germany.

Sullivan's hymn-tunes and songs are universal favorites. He was editor of "Church Hymns and Tunes" issued by the Christian Knowledge Society, and wrote twenty-one tunes for this volume. He who wrote the music for "Mikado," wedded to appropriate melody "The Son of Man goes forth to War," "Art Thou Weary" and the stirring "Onward Christian Soldiers." He was made Chevalier of the Legion of Honor at Paris in 1878, was knighted in 1883 at the opening of the Royal College of Music, and both Cambridge and Oxford have conferred the degree of Doctor of Music.

His last and perhaps greatest success was the cantata

"Golden Legend," written for the Leeds 1886 festival. The work is amazingly popular in England and has been sung and re-sung all over the kingdom. Sullivan is strong in the technique of his art, and his results are always interesting and effective.

In connection with Sullivan it seems very natural to speak of Dr. A. C. Mackenzie as one of the leading men in the new English school. He was born in Edinburgh in 1847, and at the early age of ten went to Germany, where he remained till 1862. He entered the grand ducal orchestra at the age of fourteen and had the inestimable advantage of gaining the secrets of effective orchestral writing. In 1865 he returned to Scotland, where he remained till 1879 as teacher of violin, chorister and composer. At the close of that year he went to Florence and lived there till 1877 when the death of George Macfarren called him to be principal of the Royal Academy.

His most important works are the oratorio "The Rose of Sharon," an opera, "Colomba," written for the Carl Rosa company, and two cantatas, "Jason" and "The Bride." Besides these he has written many songs, pianoforte pieces and anthems. His last work was the oratorio "Dream of Tubal."

If I refer many times to the Leeds Festival it is because I was so much impressed in many ways. One fact was made prominent, and that was that the new higher compositions were essentially English and not German or French. Herr Otto Lessmann in the last number of the "Allgemeine Musik-Zeitung," among other warm words of praise for modern English music, says: "If English composers study German art thoroughly they do well; if, however, they sink into imitation of any one particular composer they condemn themselves to unfruitfulness. If I am not mistaken a new day has dawned for English music with the present musical young England. Although, indeed, educated in Germany, or according to the German masters, and endowed with all the ability which the German School requires from its own adherents, certain young English composers have nevertheless affected that they owe it to the honour of their own country to go their own way. It is undeniable that the imitation of Mendelssohn in England has for decades demanded victims from musical talent. Clear-sighted musicians have long since recognized the harmful influences of this Mendelssohnism in England, and have tried to counteract it—among others, Arthur Sullivan. Then followed the Schumann fever and then the Brahms, and whoever wished to succeed thought that he must offer the same kind of ware as these two masters. Now, however, we seem to have gotten over this, for in some of the new works given at the Leeds Festival there is so much independence of thought and sentiment that we wish modern English art joy of its enrichment."

I quote at this length because Lessmann is one of the greatest critics in Germany, and because his words apply with equal force to American musicians. From a somewhat varied experience in Europe I can say that nothing can be more discouraging for our future American music and painting, than the eager way in which young Americans abroad strive to sink their characteristics and individuality, and become either French, English or German.

In fact they do just what the Frenchman, Englishman or German would *not* do if he went to America. There are many things that one comes to realize would be much better in America changed; the American newspapers especially, with their utter disregard of private affairs and their gross exaggeration, become particularly annoying. In regard to honest criticism of musical compositions it seems, with a few excep-

tions, useless to hope for anything helpful or anything that will tend to encourage or stimulate a composer. In nine cases out of ten—if you are familiar with the periodical—you are pretty certain that Mr. A's numbers will be warmly praised, while nothing can be found of merit in Mr. B's. It so often occurs that names connected with certain houses are always well-spoken of that one after a time loses confidence, both in journal and reviewer. And yet our America is the noblest and grandest country, and stands for the highest in moral purity, ideal home-life and religion.

It seems best that some of us leave its shores for a season, in order to gain a certain technical facility, but there is no reason why, after we have finished our studies, we should not return home and do our work under national surroundings.

I met that most charming Massenet the other day. Among other things he said; "I have been mis-repeated in some of the English and American journals of late. I have never said that American composers must be educated at home. Exactly the contrary. I said that they must come abroad, either to Germany or to France, to gain their technical training, but *after* that they must return home and be surrounded by home influences, not remain here and endeavor to become Frenchmen, otherwise you will never have any real American music. But from what I know of American music, it seems to me necessary that you come abroad for a season of study if you would compose. But after that return home for your inspiration."

I give his exact words as I took them down, and write them because he asked me to rectify the mistake.

HOMER A. NORRIS.

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## MUSICAL READING COURSE.

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REQUIRED READINGS FOR FEBRUARY—LIFE OF BEETHOVEN, BY SCHINDLER-MOSCHELES,\* CONTINUED, AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

Meyerbeer's reminiscences afford the following anecdote of Beethoven:

"Beethoven was scarcely sixteen years of age, and having been invited to the house of Madame von Breuning (the widow of a privy councillor), in the Münster Platz, in Bonn, where he would meet, he was told, Capelmeister Franz Ries, several members of the Elector's orchestra, the brothers Andreas and Bernhardt Romberg (celebrated performers on the violin and violoncello), and other artists, he had resolved, at the suggestion of his student friend, Wegeler, to produce a trio without divulging the name of the composer. The copies were forthcoming, and after a song from the lovely young Fraulein Jeannette von Honrath, of Cologne—Beethoven's first love—Count Waldstein (who was in the secret) said to the musical gentlemen:

"Our kind hostess informed me of your presence in her circle this evening. Now I have just received a trio which has been much recommended to me, and upon finding this assemblage of talent, I cannot express to you what satisfaction it would afford me, and I believe yourselves likewise, were you to give this work a trial."

"From all sides sounded an affirmative, mingled with inquiries as to the name of the composer, and whispered sur-

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The above may be ordered through the HERALD.



misestimates that the count, who was known to be an excellent musician, had perhaps himself produced the work. 'I propose,' said Waldstein, 'that we put aside for the present the question of the composer, and proceed to the music; we may then, perhaps, be able to discover the artist through his work.' This suggestion was agreed to unanimously. The count then suggested the two Rombergs and young Beethoven to give it the trial, and, altho playing *prima vista*, led off with both precision and expression, producing a decided and most favorable effect upon the audience. The *scherzo* especially astonished them with its original form and general vigour. A full meed of praise was heartily bestowed upon the unknown composer. 'Well, and by what master is it?' asked Wegeler? 'It cannot be Haydn; it is too passionate,' said the elder Romberg. 'Neither is it by Mozart,' added his brother Bernhard; 'some gloomy passages and eccentricities prevent it from being his.' 'At all events,' said Ries, 'it is by a man who thoroughly understands his work.' 'Sir Count, step forth from your modest obscurity,' said Madame Breuning playfully, turning to the chevalier. 'I will indeed expound the riddle,' rejoined the Count. The composer of this trio is young Ludwig Beethoven.'

"Upon the faces of all present the most undisguised astonishment was perceptible. The musicians looked as if something had fallen from the clouds. To the first expressions of surprise succeeded a general congratulation of the talented boy, given with intense heartiness by all present. This was probably Beethoven's first triumph as a composer, and he went home to his humble dwelling that night filled with tumultuous joy and undefinable hopes."

"His improvisation," says Czerny, "was most brilliant and striking; in whatever company he might chance to be, he knew how to produce such an effect upon every hearer, that frequently not an eye remained dry, while many would break out into loud sobs: for there was something wonderful in his expression, in addition to the beauty and originality of his ideas, and his spirited style of rendering them. He extemporized in regular form, and his variations when he treated a theme in that way, were not mere alterations of figure, but real developments and elaborations of the subject."

"No artist," says Ries, "that I ever heard came at all near the height which Beethoven attained in this branch of playing. The wealth of ideas which forced themselves on him, the caprices to which he surrendered himself, the variety of treatment, the difficulties, were inexhaustible. Even the Abbé Vogler's admirers were compelled to admit as much. He required much pressing, often actual force, to get him to the piano, and he would make a grimace or strike the keys with the back of his hand as he sat down; but when there he would extemporize for two hours, and even more, at a time, and after ending one of his great improvisations he would burst into a roar of laughter, and banter his hearers on their emotions. 'We artists,' he would say, 'don't want tears, we want applause.' At other times he would behave as if insulted by such indications of sympathy, and call his admirers fools, and spoiled children."

And yet no outbursts of this kind seem to have made any breach in the regard with which he was treated by the nobility—the only unprofessional musical society of Vienna. Certainly Beethoven was the first musician who had ever ventured on such independence, and there was possibly something piquant in the mere novelty; but the real secret

of his lasting influence must have been the charm of his personality—his entire simplicity, joined to his prodigious genius. And he enjoyed good society. "It is good," said he, "to be with the aristocracy, but one must be able to impress them." "Your new quartet did not please," was one of the bits of news brought to him on his death-bed by some officious friend. "It will please them some day," was the answer.

It is a village near Krems on the Danube, about fifty miles west of Vienna, and here his brother had settled on the property (Gut) which gave occasion to Ludwig's famous joke, (see p. 172 a). The party must have been a curiously ill assorted one. The somewhat pompous money-loving Guts besitzer; his wife, a common, frivolous woman of questionable character; the ne'er-do-weel nephew, intensely selfish and ready to make game of his uncle, or make love to his aunt; and in the midst of them all the great composer—deaf, untidy, unpresentable, setting every household rule and household propriety at defiance, by turns entirely absorbed and pertinaciously boisterous, exploding in rough jokes and horse laughter, or bursting into sudden fury at some absolute misconception; such a group had few elements of permanence in it. But nothing could stop the wonderful flow of Beethoven's thoughts. In fact, music being to him the language of his emotions, the more agitated he was, the more he composed, and his very deafness, which fortunately must have made him insensible to much that went on around him, drove him more completely into himself and compelled him to listen to the workings of his own heart unalloyed by anything external. To his deafness we no doubt mainly owe the very individual and original style of the later Quartets.

Thanks to Michael Krenn, who was engaged by Frau Johann to wait on him, we can see him with our own eyes. At half-past five he was up and at his table, beating time with hands and feet, singing, humming, and writing. At half-past seven was the family breakfast, and directly after it he hurried out of doors and would saunter about the fields, calling out, waving his hands, going now very slowly, then very fast, and then suddenly standing still and writing in a kind of pocket-book. At half-past twelve he came into the house to dinner, and after dinner he went to his own room till three or so: then again in the fields till about sunset, for later than that he might not go out. At half-past seven was supper, and then he went to his room, wrote till ten, and so to bed.

"Beethoven's greatest work, the Ninth Symphony, wherein he has set to music a portion of Schiller's 'Ode to Joy,' altho composed at the end of his life, was yet one of the first tasks that engaged the attention of the young musician. Thayer in his *Leben* prints a letter sent from Bonn to a sister of Schiller's stating that Beethoven, then twenty-two, intended to set the 'An die Freude' to music. The subject seems to have had an enduring fascination for him. The note-books collected by Nottebohm contain evidence that Beethoven must have thought much about the theme: in these, amongst sketches for other works, are to be found many suggestions as to the setting of the Ode, and fragments for treatment; while in the 1822 note-book we get portions of the actual music and words he afterwards employed in the Symphony. Indeed, a careful examination of the sketch books of 1798, 1815, 1817, 1818, and 1822 will show the workings of the composer's mind over his great task, how it was gradually shaped and the way the themes he-

came moulded to suit his purposes. Moreover, there is a close connection between the Choral Fantasia and the Choral Symphony, more particularly in the vocal parts of the two works. It would seem that here he was trying his final experiment before venturing to place before the public such a distinct novelty in form, and so marked a departure from orthodox methods as the Choral Symphony proved to be.

"It is clear, therefore, that the idea of this great work, the main features it ought to possess, and the way in which the choral portion should be attached, must have from time to time occupied his thoughts, tho not to the exclusion of other productions. Beethoven's note-books reveal to us that he composed slowly, constantly altering and re-shaping his themes. Sometimes he could not get his melody into the form he wanted; the disjointed fragments in these interesting memoranda show what trouble he had to determine the exact materials to be employed in his last great Symphony. There is certain evidence that Beethoven had written down the work in complete form by the beginning of September, 1823; on the 5th of that month, in a letter dated from Baden, he says: 'The score of the Symphony has been finished today by the copyist.'

"At the close of its first performance in Vienna a touching incident occurred. The master who had heard nothing of his inspired music, was likewise insensible to the applause of the audience, he stood with his back to the people, still continuing to beat time. Fraulein Ungler, who had sung the contralto music, turned him round to face the people, and the deaf musician then saw by the clapping of hands that his noble poem was over, and recognised what delight it had given. The enthusiasm proved to be short-lived, the Symphony was received with mixed feelings by the critics; it was regarded as rough and difficult by the players, unsingable by the vocalists, and was not understood by the Viennese any more than it was at first by the London public.

"One Vienna Journal characterized the Symphony as the *ne plus ultra* of the master's orchestral works, and spoke of the 'song' introduced in the last movement as forming a most extraordinary contrast with the whole, and being calculated to excite surprise certainly, and perhaps admiration; but there was no such general acceptance of the music as has been supposed.

"The fact is, Beethoven's masterpiece was in advance of the period when it was written. The work was altogether so novel in form, so different from what had gone before it, that even trained musicians failed to understand and appreciate it. This was the case with so profound a musician as Spöhr, for in his *Selbstbiographie* (p. 188), speaking of Beethoven's later works, he terms them 'eccentric, unconnected, and incomprehensible,' ascribing these features chiefly to Beethoven's deafness. He continues:—

"I must even reckon the much-admired Ninth Symphony among them, the three first movements of which, in spite of some solitary flashes of genius, are to me worse than all of the eight previous symphonies, the fourth movement of which is, in my opinion, so monstrous and tasteless, and in its grasp of Schiller's Ode, so trivial, that I cannot even now understand how a genius like Beethoven's could have written it. I find in it another proof of what I already remarked at Vienna, that Beethoven was wanting in æsthetical feeling and a sense of the beautiful."

"Only those who possess superior, nay, infallible wisdom, may claim to smile at these early criticisms, and apply terms of abuse to the writers, men well qualified to form opinions, and not afraid to utter them. There are some musicians of the

present day who do not completely accept this work, and many that deem the vocal portion unsatisfactory. However, now that this unique, beautiful, and majestic composition has become familiar to our ears, and we have heard still more advanced music, we are better able to understand and appreciate Beethoven's picture, expressing in sounds the various conditions of man's existence while searching for the truest and highest form of joy. As Dr. Hubert Parry remarks:—

"The Ninth Symphony is a work which most intelligent amateurs and professed musicians alike look upon as the highest and most noble and enduring enjoyment which can be presented to them."

"Character is the internal life of a piece, engendered by the composer; sentiment is the external impression, given to the work by the interpreter."

## QUESTIONS AND ANSWERS.

*All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings*, the *interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

The letter from Mr. Emery which appears elsewhere will awaken feelings of sympathy and regret among our readers, for he has been one of our most constant and valuable contributors. We hope to have an occasional article from his pen, tho his special department—Questions and Answers—has necessarily been placed in the hands of other specialists.—ED.

LILA.—1. Please name a few pretty piano quartets of moderate difficulty.

Ans.—If you mean eight-hand pieces for two pianos, *Beliebte Compositionen*, G. D. Wagner, Op. 80, Nos. 3, 4, 7, 8, 18, 20, and 5, are excellent.

2.—Please name a few pieces in which three beginners play on the same piano.

Ans.—*The Three Friends*, D. Krug, Op. 379, No. 2, or No. 5; also Streabog, Op. 100, *Six Morceaux*.

M. F. A.—What are the names of a few concert songs as pleasing as Ardit's *Magnetic Waltz*, or Beignani's *Flower Girl*?

Ans.—Sullivan, *Dearest Heart*; Zaleski, *Dearest Heart, Fare Thee Well*; Tosti, *Good Bye*; Gottschalk, *O Loving Heart, Trust On*; Thomas, *Mignon Polonaise*.

F. F. B.—Will you kindly answer the following questions: 1. What is the name and address of the publisher of the full score of Gounod's *Faust*, and of Bizet's *Carmen*?

Ans.—Choudon's Fils, Boulevard des Capucines, 30, Paris.

2. What is the difference, as regards the music, between the *grande opera* and the *opera comique* in France.

Ans.—The difference lies not in the nature of the music. Those operas are performed in the grand opera house which



contain no spoken dialogue, are wholly set to music; a serious or romantic or buffo opera with spoken dialogue is assigned to the opera comique stage. Weber's romantic *Freischütz*, to be called a grand opera, had its dialogue set to music by Berlioz.

3. In the opera comique must the dialogue be spoken?

*Ans.*—Yes.

4. Please name a few of the finest specimens of the opera comique.

*Ans.*—In the French sense of spoken dialogue, Cherubini's *Medea and Water Carrier*; Mehul's *Joseph*; Adam's *Postillion of Lonjumeau*; Boieldieu's *Jean of Paris* and *White Lady*; Auber's *Locksmith*, (*Le Maçon*), *Fra Diavolo*; *Crown Diamonds*.

5. Are there any works which give instruction in writing librettos, and also any studies which should be pursued to fit one for writing librettos?

*Ans.*—Grove's *Dictionary of Music and Musicians* contains a valuable essay, entitled *Libretto*. The following works may also aid you: A. Blackstone, *On Dramatic Composition*, H. A. Bulthaupt, *Streifzuege auf Dramatischem Gebiete*; Freytag, *Die Technik des Dramas*; Cook Dutton, *The Book of the Play*; Fanny C. Carleton, *Operas, Their Writers and their Plots*. One way would be to study the librettos of successful operas and then those of unsuccessful operas, noting the differences. A librettist must be born as well as a composer.

ACE.—1. What is the metronome marking of Schubert's *Moment Musicale* for piano, Op. 94, No. 3?

*Ans.*—96 quarter notes.

N.—The Boston Symphony Orchestra and the Boston Beethoven Club play Schubert's Ballet Music in very different tempi; what are the right tempi?

*Ans.*—The differences in tempi are temperamental. If you mean the Rosamunde Ballet Music, about 80 quarter notes is the average time.

LINUS.—Of what special value are the piano studies of C. E. F. Weyse, and are they very difficult?

*Ans.*—These are very superior fifth grade studies. Liszt, on their appearance, spoke very enthusiastically of them: "the best yet!"

HUBER.—I should like to know the source, with title andopus number of:

1. Alla Marcia, D major, Chopin; from Sparks' *Short Pieces for Organ, Book I*; London, Ashdown. In the American edition (Ditson) this is credited to Schumann.

*Ans.*—Chopin's Mazurkas, Op. 50, No. 2, D flat. This is the trio of the Mazurka.

2. Romanza, E flat, Mendelssohn; from *Select Gems for Organ or Piano*; New York, Saalfield.

*Ans.*—Twelve Songs, Op. 9, No. 4, *In weite Ferne will ich träumen*.

3. Twilight Reverie, G, Croizez; from Kimball's *Organ Voluntaries*, Vol. 1, No. 75, Cleveland, Brainard.

*Ans.*—Cannot find this.

R. G. S.—1. In the second three-part invention of Bach, Peter's edition, should the first note in the last measure be played or held? It is tied in the upper part but I think should be struck in the middle part.

*Ans.*—It should be held.

2. Please give me a list of quartets for violins; some very easy ones in the first position; and some with two parts in

the first position, the other parts not exceeding the third position.

*Ans.*—In first position: Zanger, Op. 16, Litolf Edition, No. 1297—H. Stecher, Op. 38. In third position: Th. Gaugler, Op. 13, O. Reinsdorf, Op. 38, Charles Dancla, Op. 161.

A. B.—In what grade is Raff's Valse, Op. 118?

*Ans.*—Fifth grade.

H. G.—1. Are the first two and a half pages of Heller's Freischütz studies for piano, No. 2, to be played with the left hand alone? If not please give some hint about the dividing of hands.

*Ans.*—The first two and a half pages must be played with the left hand alone.

2. On the third page of this study, when the right hand takes the chords should the arpeggios following the appoggiaturas be played upwards?

*Ans.*—They should.

3. In same study, page four, second line from bottom, first measure, should not all notes in treble staff with stems turned down be sixteenths, and should the whole passage be played with the right hand?

*Ans.*—The notes you allude to form a syncopated eighth note accompaniment; play the whole passage with the right hand.

4. In Duvernoy's piano studies I found a note with a staccato mark and the word *ten.* above it. Please explain.

*Ans.*—This is a half staccato note. Hold it very nearly to full value.

5.—When an appoggiatura stands before a chord, one note of which is the same as the appoggiatura, and the appoggiatura and this chord note are tied, how is it played?

*Ans.*—The tied notes form one tone, the other notes follow immediately.

6. We do not understand this question.

G. N.—Please name a few very simple but melodious songs for beginners.

*Ans.*—The German Folksongs, also the Scotch. These will probably suit best your needs.

J. T. W.—Can you recommend to me a collection of first-class anthems for a solo, quartet and chorus choir? I have works by Tubbs, Excell, Danks and Buck.

*Ans.*—Schirmer's Anthem Books, two volumes.

J.—1. In measures 14 and 15 of Mozart's 16th piano sonata, Peter's Edition, should the trills on the sixteenth notes end with turns.

*Ans.*—No; they are mordents,

2.—Should the trill on the eighth note in the next measure have a turn?

*Ans.*—This is also a mordent.

3.—Can a turn be so played that the principal note will form the lower note of the turn?

*Ans.*—No. Perhaps you have the mordent in mind. The turn requires both an upper and under auxiliary note.

4. In Heller, Piano Etudes, Op. 46, No. 26, first and second measures, in the bass notes *c*, *c flat*, *c*, are the *c's* tied?

*Ans.*—The sign which you mistake for a tie, is a slur for this melodic group of three notes.

5. In Kayser's Violin Etude, Op. 20, No. 14, should the ornaments which occur in the second and many other measures be played as sixteenth notes? They are written as such.

*Ans.*—These are mordents and in this tempo—*Allegro Moderato*—should be played as thirty-second notes.

6. What grade are these studies, and what should follow them?

*Ans.*—Second grade. Thoroughly learned, Kreutzer's 42 Studies and Fiorillo's 36 Caprices; Langhan's 20 Studies in the first position will be found excellent during the study of Kreutzer.

P. G. S.—What are the metronome marks for the Nocturne in A, Leschetizky, the Mazurka in B flat, Godard, the Menuet by Paderewski, and the Boat Song, Op. 139, No. 3, by Bendel?

*Ans.*—Nocturne, 116 eighth notes; Mazurka, 116 quarter notes; Menuet, 120 quarter notes; Boat Song, 104 quarter notes. B. C.

M. F. A.—1. What is the name of the lovely composition by Henry Hiles beginning—etc?

*Ans.*—The piece by Henry Hiles is merely one of his many church tunes.

2. What is the object of using accents in scales?

*Ans.*—To develop independence of the fingers and the sense of rhythm. Much care must be exercised that it do not also cause an imperfect *legato* style. You do not need a work; use any book of scales, merely accenting every second, third or fourth note, and so on.

3. One of my pupils is studying Köhler, Op. 151; What finger exercises shall I give her?

*Ans.*—Kullak's five finger exercises, the Elementary exercises of the N. E. Conservatory Pianoforte Course, Preparatory Exercises by Faelten are all excellent.

4. She finds Köhler and five finger exercises very uninteresting; can you suggest anything helpful?

*Ans.*—This is the perennial query. We know of nothing so helpful as a little willingness to do one's work. Children must be led and enticed and cajoled, and by an infinite patience and ingenuity got to follow the blind, steep way Ad Parnassum. For a maturer mind it ought to be sufficient to know that earnest and persevering work will, if it be intelligently guided, accomplish the end in view. To gain certain hours of stupidity at the piano by the aid of some wretched jingle that may tempt an uncultured ear, is simply to give away all reasonable hope of becoming a musician. This sort of thing divides and stultifies the attention. But attention is the earliest and most pressing desideratum of the practitioner. Let your pupil see that you know your business, (if you don't know it, teach no more until you do), let her be convinced that under your guidance no moment of application is lost, that day by day her progress is real and *may be traced*, let her see for herself that each hour of work is bearing visible fruit, and then if she be not interested, be frank enough and true to say to her—the world offers great variety to the restless human spirit, choose something within the scope of your gifts and your interest, but squander no more precious hours in fooling yourself thus to the perdition of all mental lucidity and grip. It is a measureless pity that any work need be done at the constant querulous protest of the mind and so to the dissipation of its finest faculties.

5. Is Fugue pronounced with a hard or soft g?

*Ans.*—Hard g.

6. Is Mozart accented on the first or second syllable? Should the word be spoken with any sound of t in the z?

*Ans.*—This raises the question of the pronunciation of foreign words. The word as an acoustic fact would seem to be the real thing, which it should be the purpose of its spelling to represent as accurately as possible. We should then spell the name given, Mozart, and accent the last syllable slightly. But usage settles all these questions to the discomfiture of logic and all theory. It would be premature to say dogmatically you must not pronounce proper names after the usual English sounds of the letters.

7. What five-finger exercises should I use in connection with the Cramer studies?

*Ans.*—It makes, in fact, little difference. All the difference lies in how you practice them. Those of Faelten mentioned above are as good as any.

E. D. H.

"Music alone has the inherent power of interpreting transcendent affections with absolute truth."

—Franz.

## CHURCH MUSIC.

The editor heartily invites and will cordially welcome pungent inquiries and suggestions regarding the conduct of Church and Sunday-school music, in any of their phases or departments. Improvement comes by agitation and the ever-expanding circulation of ideas. If pastors, choristers and superintendents will state their difficulties and disabilities, we shall do our utmost to assist them in the solution of their problems, and call in the aid of all the light we can focus upon the subject. The many communications and pledges of hearty appreciation which we have received from all parts of the country are very encouraging.

### LETTERS FROM THE CLERGY.

In their hearty commendation of our purpose to "cry aloud and spare not," till the Service of Praise shall become a Service to God—the following letters voice the sentiment of very many others which have recently come to our table. It is a leader in the best thinking of New England who says:

"You have my hearty sympathy in the undertaking proposed. My observation is, that the average 'Com. on Music,' and church officials generally are quite as deficient in their conceptions of the true mission of church music as are the singers, at whose door so much of criticism is laid, and more:

"That these officials often control, minimize and secularize this 'divinely appointed' avenue of influence; that any plan of agitation and reformation which does not propose the enlightenment and instruction of '*the pew*,' can, at best, be only partially successful, these things are manifest.

"My further observation is, (after seventeen years in the pastorate), that, singers are far in advance of '*the pew*' in their ideas of the dignity and importance of their sacred office."

The facts asserted may be true and if so the need of intelligent effort and agitation by the clergy is mightily emphasized by them, for '*the pew*' must be educated in taste and appreciation by the pulpit, and here enters the responsibility of our schools of theology and Lay colleges, where for the most part the subject of church music is practically ignored.

An interesting practical suggestion is found in the following:  
 "Most heartily do I endorse any movement for the promotion of the knowledge of and interest in church music. As a rule Christian people know nothing concerning the origin and history of our standard hymns and tunes—not one in ten being able to tell the authorship and history of that verse most often sung by all Christians, "Praise God from Whom all blessings flow." To encourage my own people in the study of standard hymns, we hold a service of song once a month. Having such subjects as:

"An evening with Isaac Watts."

" " " Charlotte Elliott."

" " " Hymns of Thanksgiving."

" " " Christmas Hymns."

" " " Frederick Faber."

" " " National Hymns."

" " " Horatio Bonar."

" " " Charles Wesley."

"I find the interest increasing as our people learn more about these grand old hymns. I wish you success in this movement.

"You would greatly aid me in my work if you would recommend a work which gives the history of our standard tunes. Has a work been written which does for tunes what such books as Duffield and Hatfield do for hymns?"

We can emphatically commend this idea. With the aid of an intelligent chorister, a dozen programs for evening services could be easily arranged which would prove no less interesting than profitable. We regret that while much has been written in a fugitive way concerning church tunes we know of no distinct publication devoted to the subject.

#### "THE UNGODLY" SINGER MUST GO.

Under the heading of "*Side Shows in the Organ Loft*," one of our leading dailies has some rather severe things to say in a late issue. It will do the clergy and church no harm, however, to know what the world thinks of one of the most baneful anomalies of modern church polity. Unfortunately the truth of much of the criticism cannot be denied. We quote as follows:

"In times of revival choirs have been known to listen to sermons and remain tractable during a reasonable period of supplication, and at funerals the corpse is rarely insulted by unseemly levity in the organ loft—certainly no complaint has ever been made—but, when the church relaxes into its normal state, with the prayer meeting at the regular hour, and the ladies' sewing circle 'on Thursday afternoon, as usual' the choir is heard from. \* \* \*

"An Auburn preacher has put the church-going world under lasting obligations by publicly rebuking his disorderly choir. He stopped short in the midst of his discourse, dismissed the congregation with a hurried benediction, and retired to his study in tears, there to muse on the unappreciative, thoughtless make-up of the human angel. It is indeed a strange inconsistency that prompts a sweet-mouthed girl to sing, "Oh, How We Love This Heavenly Place" with a fervor that crowds the mercy seat, after which she retires behind the choir curtain to munch peanuts and arrange a straw ride with some pink-cheeked clerk who sings to the glory of the Cross at \$2 a Sunday.

"Rev. Hubbard should take courage. His persecution is shared by thousands of his craft. The voluntary choir when it degenerates into a social club for the young and thoughtless is a nuisance. Hired singers are usually of a more seri-

ous cast, and they dread to make a disturbance, for it means discharge; but it is hard to see what excuse a church can offer for continuing a choir not in sympathy with the services. Their singing is certainly not edifying, and their disinterest and antics are distracting. Monkey shines are out of place in a choir. We can get more of them and of a better quality by paying fifty cents at a tent show, with the added privilege of seeing the wild animals. The godless choir must go."

"Whether music be expressive of joy, sensual or spiritual, the heart at least will understand it."

"Inspiration is, after all, the noblest attribute in an artist."

## SPIRIT OF THE PRESS.

### THE SCARCITY OF TENORS.

This subject, which is so frequently and painfully pressed upon the attention of all who have to do with the organizations of choirs, chorus, etc., is being very largely commented upon abroad, and the various reasons assigned for the fact are more interesting than harmonious.

E. Davidson Palmer, Mus. Bac., of London, discourses upon the subject as follows:

"The reason of the scarcity of good tenors is a much simpler one than is commonly supposed. It is not that there are few voices of the tenor quality; it is that such voices are nearly always wrongly trained and misused. This is owing to the opinion, everywhere prevalent, that men should use what is called 'chest voice.' Thousands of good tenor voices are being injured, and many completely ruined, simply because teachers, almost without exception, train men's voices on this principle. Pupils are told that men possess two qualities of voice, viz.: 'chest voice' and 'falsetto,' and are taught to believe that the former is the right voice to use and the latter the wrong one; that the former is natural and the latter artificial. This belief, however, is altogether erroneous. When a boy's voice changes, he feels as though he had two separate voices, the lower part of his vocal compass being thick and heavy in quality, the upper part being thin and light; the lower part seeming to be the beginning of the new, man's voice, the upper part seeming to be (as it is) the remains of the old, child's voice, the two voices not blending, but overlapping. Now the former of these voices, commonly called the 'chest voice,' is the wrong voice to train and develop; the latter, occasionally termed 'head voice,' but most frequently known as 'falsetto,' is the right one. The more the 'chest voice' is used the weaker will it become, and the more decided will be the 'break' between the two voices. On the other hand, the more the 'head' or 'falsetto' voice is used, the stronger will it become and (if trained downward instead of upward) the less decided will be the 'break,' until in course of time it will disappear, and there will be but one quality of voice throughout the entire compass—not 'falsetto,' but a pure, round, flexible voice, which will never wear out while bodily health and strength remain. This is a fact which I have proved by experience, and it is none the less true because it is not generally known. But it may be asked, Would not this wrong method of training affect bass voices as well as tenors? Why, then, should there not be a scarcity of good basses? The answer is

that it does affect their quality to some extent, but the bass voice is a much stronger voice than the tenor, and will bear a much greater strain. Moreover, it is not forced up like the tenor voice, the high notes being only occasional, not frequent, and long-continued as in tenor music. Consequently basses and baritones, although frequently wrongly used, will stand years and years of wear and tear, while tenor voices will succumb to ill-usage in a very short time."

"An old organist" writing in *The Musical Standard* of Mr. Geo. H. Wilson's proposed remedy, viz.: that we must raise them as we do cotton and corn, cattle and poultry, by establishing a tenor farm in Dakota, Kansas or Southern California, where the climate is kind to the human larynx,—says:

"Although Mr. Wilson has written facetiously, there is a hidden meaning in his letter well worthy of attention. Will the Royal Academy, or the Royal College of Music, undertake the responsibility of entering into contracts with parents, guardians, or bondsmen, for the maintenance and musical education of youthful vocalists? Or shall our metropolitan and provincial professors, as at present, undertake the responsibility? There is always an amount of uncertainty as to the successful career of young vocalists: they may possess good voices and receive the best instruction, yet some of them ultimately prove a disappointment to their teachers and friends. There is no lack of fine voices, there are hundreds if not thousands to be met with everywhere. The great drawback to their proper cultivation and utilization will be found in the paucity of efficient teachers of singing. In provincial towns, almost every organist and pianoforte teacher, and orchestral player consider themselves qualified to teach what they have never learnt! The consequences of such teaching are, fine voices are not improved, but ruined, and the future hopes and aspirations of would-be-vocalists are irretrievably destroyed."

That the lack of good voices is serious and that it is largely to be accounted for by the unintelligent and consequently experimental character of the instruction given by inadequate teachers none may question, but in this country we are confident that the large amount of taxing service to which these young voices are subjected in our day and Sunday-schools has to do with the matter. *So much noise so much success* is a rule that too generally governs in the matter, and little or no effort is made (so far as our observation and experience goes) to encourage children to sing in that quiet musical tone of which they are capable, and which could not produce any deleterious results to the voice. Whatever else may be done, until this matter is understood and corrected the scarcity of good tenor voices will abide.

Regarding the scarcity of good voices in general, Sir Morell Mackenzie, one of the highest authorities on throat diseases in England, is reported in a late number of the *Contemporary Review* as saying: "If we are to believe many competent authorities, never were first-rate voices so rare as at the present time. The complaint is not altogether new. Rossini at the zenith of his fame complained that there were so few good voices, and quite at the beginning of last century we find Tosi speaking of his own period as one of decay. Mancini also (1774) says that vocal art had then fallen very low, a circumstance which he attributes to singers having 'forgotten the old systems and the sound practice of the ancient schools.' How then does it really stand with us to-day? Is there a single tenor who can be compared with Mario or Rubini? Is there a basso who could be placed beside Lablache? Then for the *prime donne*.

Nilsson has left us; and Patti goes where she can get the highest terms, which is to say in other words, that she has almost ceased to sing in England. Albani we have, and Sembrich, but these two sweet songsters are almost the sole inheritors of the renown of the great *prime donne* of old. And fine voices do not seem to last so long now as they did in the days when there were giants on the operatic stage. Catalini and Farinelli both sang splendidly until they died; and Matteucci used to sing in church with the freshness and almost the vigour of youth when he had passed his eightieth year. To what can our poverty in voices of the highest class be due? Three causes may be assigned: inadequacy of training; the want of good teachers; and, thirdly, the gradual rise of the concert pitch. As to the first cause, singers, like other people, are, nowadays, in too great a hurry to succeed. The singers of an earlier generation thought that six or seven years were not too much to devote to study and the training of their voices. The want of good teachers 'is closely connected with the inadequacy of modern training.' Masters who will not work to learn their art are scarcely likely to be the best teachers of it. To sum up, Sir Morell Mackenzie's opinion is, that the reason why great singers are fewer to-day than they were in days gone by, is that voice-training has become almost a lost art. Before we can look for a new generation of great vocalists, we must take a step backwards in the matter of training, and have recourse once more to the methods of the past. There is no subject perhaps, upon which greater diversity of opinion exists than that of voice-training, save possibly that of throat diseases and their treatment."

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"Let music sound while he doth make his choice;  
Then, if he lose, he makes a swan-like end,  
Fading in music. *Shakespeare.*"

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All Soul's Church, New York, has led off in this country in the establishment of a choir of mixed voices at the chancel. Boy choirs stationed near the altar have long been in vogue, but the vocal results have not always been satisfactory, and the need of female voices has been felt. Surplices for women have been tried in England. The idea has met with much opposition, but as no canonical law against it could be found, the matter has become a local option. Now that one church in New York has led the way, others will be sure to follow. At All Soul's the choir will be placed in two sections, on opposite sides of the chancel, and much of the singing will be antiphonal; and tho surplices are not yet adopted, they may come.

Gilbert and Sullivan's latest effort, "The Gondolier, or the King of Barataria," is said to have no end of bright verses in the text, while the story is droll in form and humorous in development. The following excerpt is the description of a democratic Utopia:

Lord Chancellors were cheap as sprats,  
And Bishops in their shovel hats  
Were plentiful as tabby cats;  
In point of fact, too many,  
Ambassadors cropped up like hay,  
Prime Ministers and such as they  
Grew like asparagus in May,  
And Dukes were three a penny.  
On every side Field Marshals gleamed,  
Small beer, were Lords Lieutenant deemed,  
With Admirals the ocean teemed,  
All round his wide dominions;  
And party leaders you might meet  
In twos and threes in every street,  
Maintaining with no little heat  
Their various opinions.

## REVIEW OF RECENT CONCERTS.

### IN BOSTON.

The Symphonic concerts have given something of novelty, but it was rather in the German school than in any other, altho an interesting symphony by Borodin, the Russian, was given at one of the concerts. At another a symphony by Haydn called the "Bear" was given for the first time. The title probably came from a very marked "drone bass" which is found in the finale and which, by a stretch of fancy, can be held to typify Bruin. A symphonic poem by Liszt, entitled "Fest Klaenge" was scarcely so festive as its name implied. It was incoherently ecstatic in its short and constantly changing phrases, and went from dance themes to the broadest chorale subjects with the most startling abruptness.

Among the recent soloists must be mentioned Miss Adele Aus der Ohe, who played Rubinstein's great Concerto in G-major in splendid style. When I call this a great work, I mean in its bravura and its incessant difficulties, but viewed as a concerto it has the same fault that is present in Chopin's concertos: the piano and the orchestra do not blend, and it seems rather a piano solo of enormous difficulty, to which an orchestral accompaniment has been added. Beethoven's two last concertos have shown to the world how solo instrument and orchestra should be made to intertwine in the true concerto form. But Miss Aus der Ohe certainly covered the bristling difficulties in a magnificent manner, at times dominating the entire orchestra and giving a breadth that was beyond almost any female-piano playing that has lately been heard in Boston.

Mrs. Bloomfield Zeissler, another lady pianist, won much applause in a performance of Litolfi's Concerto on Dutch themes in which the national hymn of Holland ends the work in quite a triumphant manner. Bach's Pastorale was performed about Christmas time with good success, the odd effect of the oboe work being well brought out. By the way, it is much wiser to call this a Pastorale than to use the title "Pastoral Symphony" for the sooner we get rid of the pre-Haydnite use of the word "Symphony" the better, since it only serves to puzzle students who are not well up in musical history.

In the piano recitals given by D'Albert, Boston has had a series such as it has not listened to since the days of Rubinstein's sojourn here. Strange to say, however, the audiences were very small, and Boston has again shown a disregard of great piano playing by refusing to patronize the highest in this field. The holiday season may have been an extenuating circumstance, but the empty benches are to be regretted all the same. Briefly told the criticism of the recitals must be that the pianist plays Bach and Beethoven and Liszt in an incomparable manner, but his leonine style is not so well suited to Chopin, whose works become rather too masculine and vigorous under his hands. The programs were very broadly laid out, each one lasting about two hours, a task that in itself would have exhausted the power of any other.

The usual performance of "The Messiah" was given by the Handel and Haydn Society at Christmastide. The chorus was in such good condition that we may build the highest hopes for great performances at the Triennial which is to take place in April. The soloists were lamentably poor, on the female side, at least, but as the Grippe was rampant, I may assume that they were suffers, as certainly the audience were. The honors of the solo singing were carried off by Mr. Babcock who sang the bass part very finely.

The odd spelling of the middle name of Handel as "Frideric" may be protested against, as it is only a bad translation (phonic) of the German name Friedrich, and ought not to be perpetuated by so great a society as this. I should like to know how many English choral societies use this spelling? Mr. Zerrahn of course conducted the performance of the society, and was warmly greeted as he took the conductor's stand. My absence from the city caused me to miss a few of the chamber concerts in the early part of January.

L. C. E.

### GENERAL REVIEW—ELSEWHERE.

The calendar at the Metropolitan Opera House, New York, for the past month notes four works performed for the first time this season, namely, "Aïda," "Tannhäuser," "Lohengrin" and "The Barber of Bagdad," the last named a novelty by Peter Cornelius. Cornelius was a nephew of the German painter of the same name and was one of the circle that Franz Liszt gathered about him in Weimar, which included von Bülow, Draeske and Tausig. It was at Weimar Cornelius wrote "The Barber of Bagdad" (the subject is borrowed from the Tailor's Story in "The Arabian Nights.") Liszt in a letter to Wagner under the date of Nov. 5, 1858, says: "About the middle of November we shall perform here a comic opera, 'The Barber of Bagdad,' words and music by Cornelius. The music is full of wit and humor and moves with remarkable self-possession in the aristocratic region of art. I expect a very good result." Liszt conducted the first performance of the work at the Grand Ducal Court Theatre, Weimar, which owing to the successful *cabale* against the opera arranged by a disgruntled stage carpenter whom Cornelius had offended, was a failure, and was the cause of Liszt's leaving the place. But the work was not long in making itself felt throughout Germany. "The Barber of Bagdad" is one of the first fruits of the New Romantic school whose source is Wagner. As performed at the Metropolitan it represents the loving labor of several, for Liszt orchestrated the overture—Cornelius having composed it after the first production and sketched it only for pianoforte, four hands—and Felix Mottl and Hermann Levy conjointly reorchestrated the entire work. An American critic makes this apt estimate of the opera:

"It is an intensely German work, in spite of its Oriental subject. Some short-sighted and prejudiced persons will, of course, argue from this fact that it is a comedy without humor. But no matter; they did so in the case of 'Die Meistersinger' without disturbing the ghost of Wagner or lessening the obligation which the English comedy stage is under to the playwrights of Germany. There is humor in the book of 'The Barber,' and humor, too, of a much admired kind when presented in the vernacular. But there is a minimum of action, which is a great obstacle in the way of its ever achieving general popularity here, and its music is distinctly above the level of common appreciation. It makes use of refinements of melodic, rhythmic and harmonic expression which are yet the possession of the few, and the score, which is distinguished before

all else for the combined subtleness, brilliancy, ingenuity and finish of its instrumentation, is full of examples of musical delineation, and especially of humorous characterization, whose enjoyment is conditioned upon entire familiarity with the text and no small degree of discernment and discrimination touching composers' methods."

The New York performance was conducted by Mr. Damrosch (Mr. Seidl being sick) and was a success; several repetitions have already been given. In the title part Emil Fischer showed hitherto concealed humorous qualities which won him a triumph. Paul Kalisch too, had a congenial *role*. The ballet "Die Puppenpée" supplements the opera. Heinrich Vogl, long an admired tenor at Munich and Bayreuth, made his début in New York as Lobengrin, has since sung Tannhäuser, and ere these lines are read will have appeared as Tristan. His coming lends an element of strength to Mr. Stanton's forces. Tho his personations will lack the youthful vigor and beauty of voice of Alvary's they are the result of a long career in the higher walks of an art where Alvary is but a novice. The performance of "Aïda" enlisted the services of Mme. Lehmann, Mr. Perotti and Mr. Reichmann, and was notable.

Gilbert and Sullivan's "The Gondoliers," tho belonging more in the province of the drama than music, yet should receive a word here. It was performed on the 9th of December by a company of imported English people and so ill done as to render it extremely problematical if the pretty work survives the shock. The mistake falls upon the head of Mr. D'Oyly Carte who will lose money and reputation through his apparent niggardliness. The consensus of New York criticism upon the work does not by any means reach the level of estactic praise accorded it in London. The book is in the vein of "The Mikado" and the music too. There are several bright American managers arranging to produce "The Gondoliers," people who will not be guilty of Mr. Carte's mistake, so if there be genius in it we all shall know in due time.

In the concert field the most important happening—according to the New York critics whom in this instance we do not dispute—was the second concert of the Boston Symphony Orchestra. Mr. Nikisch's programme included Goldmark's "Sakuntala" overture; Brahms's Variations on a theme by Haydn, and Borodin's E-flat symphony. The soloist was Anton Hekking, first 'cello player of the orchestra, who was heard in Saint-Saens's concerto in A minor, Op. 33. Toward the playing of the orchestra the published opinions were enthusiastic, as on the occasion of the December visit. The symphony and concerto were new in New York. At the third Philharmonic Society concert Mr. Thomas played Prof. Paine's "An Island Fantasy" written at Mr. Gericke's request last season. Mr. Thomas from the first has championed Prof. Paine. Mr. Damrosch's Symphony Society gave their third concert on Jan. 4th. Wagner, Brahms, Lalo and Liszt were the composers represented. In the newly completed Lenox Lyceum Mr. Thomas has a domicile for his orchestra. A concert of familiar music dedicated the hall, which is unsatisfactory acoustically, and weekly Sunday evening programs are now in vogue. It remains to be seen who are followers of Mr. Thomas in this new venture. The societies practising choral music have not been idle. At Christmas "The Messiah" was given under the direction of Mr. Damrosch; the soloists were Mrs. Estelle Ford, Mrs. F. S. Osborn, Mr. William Dennison and Mr. Emil Fischer. The Metropolitan Musical Society and the Palestrina Choir have given concerts. New York has no chorus for the constant practise of the sacred or secular cantata with orchestra; the Metropolitan with a splendid financial and social backing is content for the most part to give "entertainments"

which have but passing musical value; it is a striking example of wasted opportunities for its *personnel* is capable of the very best work. The devotees of Palestrina sang his Pope Marcellus Mass and other a *capella* music. A concert each by the two leading chamber music societies stands recorded. The Philharmonic Club brought out a sextet in G by T. Gouvy and Arthur Foote's pianoforte trio. The Beethoven Club produced two new works; pianoforte quintet by Klughardt, and a string quartet in G, Op. 8, by Z. Fibich. Fibich is a Bohemian who is almost unknown in this country; one other quartet of his (in E minor, Op. 11) was played in Detroit two years since.

Across the bridge into Brooklyn. Five singing clubs exist here. The Apollo Club under Dudley Buck is the oldest and has the easiest time financially. Its programs bear a good deal of Mr. Buck's music and when the club does present anything so sturdy as a cantata it is usually "King Olaf" or the "Nun of Nidaros." Mr. C. M. Wiske is the director of three societies: Amphion, male voices and amateur orchestra; Cæcilian, mixed voices; Brooklyn Choral Society. Since the Philharmonic Society surrendered its chorus Brooklyn has been bereft of oratorio music; present plans of the Choral Society indicate Mr. Wiske's desire to fill the gap. Familiar music was given by Mr. Thomas at the December and January concerts of the Philharmonic Society.

New England's quota of good music since we last scanned the country is creditable. The Hampden County Musical Association of Springfield, G. W. Chadwick, conductor, gave "The Messiah" at Christmas, the Germania orchestra of Boston assisting. In Providence the Boston Symphony Orchestra under Mr. Nikisch gave a finely representative program on January 1st; Miss Aus der Ohé was the soloist. At the second Boston Symphony Concert this season in New Haven Mendelssohn's "Italian" symphony was played: Mr. C. M. Loeffler, violinist, gave Lalo's "Symphonie Espagnole"; Mr. Charles Molé, flute player, was heard in a difficult piece by Demessermann. In Worcester the Gounod Club, E. N. Anderson, conductor, performed Mendelssohn's "Christus" on Dec. 9. Bridgeport, Conn., has a choral society led by Mr. S. S. Sanford, an amateur pianist of some fame; their first venture was Gaul's "Joan of Arc."

Philadelphia continues to glow at sound of the Boston Symphony Orchestra. At the January concert the symphony was the C minor of Beethoven; the overture Goldmark's "Sakuntala," while Brahms' Variations on a theme by Haydn made the third instrumental number. Miss Clementine De Vere was the soloist. The concerts are given in the spacious Academy of Music which is quite too small for the public who desire to hear them. "The Messiah" was performed at Christmas by a chorus drawn from Philadelphia, Germantown and Wilmington. Mr. W. W. Gilchrist directed. No concerts thus far by the Philadelphia Chorus or the Cecilian, both large societies who cultivate the oratorio. The first Mendelssohn Club concert, W. W. Gilchrist, conductor, was given on Dec. 17th. An interesting program of part-songs and choruses for mixed voices was performed. Mr. Gustav Hillé, violinist, played his Rhapsodie Orientale, and Miss Gertrude Edmands, contralto, sang. The Adamowski String Quartet of Boston, all members of the Boston Symphony



Orchestra, have given two in a course of five concerts; it is a stony field they are cultivating, but persistent tilling may bear fruit. Dec. 26-28 the Pennsylvania State Music Teachers Association held meetings. Included in their program were the following: Pianoforte Trio, W. W. Gilchrist; Sonata for Pianoforte and Violin, M. Van Gelder; Pianoforte Quartet, A. W. Foerster.

Baltimore heard "The Messiah" by the Oratorio Society at Christmas time. Fritz Fincke was the conductor. The soloists were Miss Hortense Pierse, Miss Lena Little, Mr. W. H. Rieger and Mr. W. E. Harper. Towards choral music of the highest class Baltimore grants scant attention, but the Oratorio Society is very much in earnest and through its influence apathy may be changed into enthusiasm. The program of the January concert by the Boston Symphony Orchestra would have honored any city. It was: Overture "Sakuntala," Goldmark; Concerto for Violin, Brahms (Mr. Franz Kneisel); Prelude, "Tristan and Isolde," Wagner; Symphony No. 4, in D minor, Schumann. The Kneisel Quartet of Boston, members of the Boston Symphony Orchestra, are giving a series of concerts under the auspices of the Faelten Music School.

Mrs. Thurber, the ubiquitous, has achieved a sudden passion for Washington. It will be remembered that she drew liberally from her staff of protegés and instructors (Mrs. Thurber has a music school in New York) for the Lincoln Hall dedication ceremonies; now, it appears she is endeavoring to consolidate the three amateur instrumental societies of the Capital City and the Choral Society. She offers to supply conductors for rehearsals and concerts and will pay the rent of Lincoln Hall for as many concerts as the united societies may elect to give. Such a plan, while it has its advantages, is not likely to succeed; The Choral Society, by persistent energy, is almost a self-supporting organization; that it will give up its individuality now that the "storm and stress" period is nearly passed is improbable. The Georgetown Amateur Orchestra is on a paying basis. It plays Haydn, Mozart and Mendelssohn symphonies, interlarding, in happy innocence, the classic masters with Strauss and Gillet; why disturb its serenity, Mrs. Thurber? Besides, when the Choral Society wants an orchestra it hires the best in the country. The Wilhelmj Club of strings, and the Richard Wagner Society (blundering name for a chamber-music organization) are the remaining group of players towards whom Mrs. Thurber directs her philanthropy. The Boston Symphony Orchestra gave the first of the regular winter series of concerts on January 17th. The Symphony was Mendelssohn's "Italian"; Miss De Vere was the soloist. Sarasate and D'Albert gave a concert on January 9th which was well attended.

Chicago has simply revelled in Italian opera. The receipts for the four weeks' season, or twenty-two performances, were \$233,000, or \$11,000 for each performance. With such a phenomenal showing everybody is happy. Verdi's "Otello" was performed January 2d, with Tamagno in his original character of Otello; Mme. Albani

was the Desdemona; Del Puente the Iago. The setting of the work was much admired, as was the performance in detail. As was expected the weak point in Mr. Abbey's scheme was the orchestra, usually the "weak point" with all Italian companies, while with those organized to produce opera in German the orchestra is of first importance. For an explanation of this difference the reader should consult representative scores of both schools. In his prospectus Mr. Abbey announced that "Lakmé," "Mefistofele," and "Lohengrin" would be performed. They were not. Of course the success of Mr. Abbey's company of star singers has brought out partisans of Italian opera whose exulting has much amused their more intellectual opponents of the other school who like good singing as well as anybody but who urge that the ideal opera is one wherein dramatic unity is sought. The first "wage-workers'" concert by the Apollo Club was given in the vast Auditorium, which was filled. The concert was quite as private as any on the subscription plan, altho that ill-bred term "select" may not apply to it. In the first place the expenses are covered by a guarantee. The guarantors, to make themselves whole, sell season tickets in large numbers to employers of labor only. Employers must agree not to sell to anyone earning more than \$15. per week, while the buyer of a ticket pledges not to give it away. Chicago may be philanthropic but she is also keen about securities.

Evidences of a progressive taste appear in the programs of the Detroit Philharmonic Club. Among the novelties heard at their home concerts thus far this season are: Pianoforte Quintet, Op. 5, H. Gradener; String Quartet in G, Op. 31, E. Catenhausen. The soloists associated with the club are invariably of the first class; already in the present series have appeared Mrs. Fannie Bloomfield-Ziesler, and Mr. Carl Faelten, pianists. One hears so little of serious musical passage in Rochester, N. Y., that news of a performance of "The Messiah" comes under the head of sensations. If the word of a local correspondent be final the performance under the baton of Mr. Charles Abercombie—last heard of in Chicago—created a sensation by reason of its inadequacy. Down in New Brunswick, N. J., the Musical Association, C. T. Howell, conductor, gave Gounod's "Redemption," with orchestra and excellent soloists. Pittsburg has a quartet for the performance of chamber music, consisting of Carl Retter, the Toerge brothers and C. Cooper—musicians who ere this have been associated together for a similar purpose. In Minneapolis the Lachmund String Quartet has just been organized.

New Orleans is in the midst of opera in French. An idea of the repertoire may be gained from the following list of works recently given there: "Carmen," "Rigoletto," "Robert the Devil," "Lucia," "Barber of Seville," "Jerusalem," (by Verdi, written in 1847) "Faust," and "William Tell." In San Francisco the Handel and Haydn Society, H. J. Stewart, conductor, gave "The Messiah" on December 28th. Spohr's "Last Judgment" was recently performed at one of the churches. Mme. Urso is now in San Francisco, giving recitals. G. H. W.



## N. E. CONSERVATORY ITEMS.

Mr. Emery has resumed his class work.

Dr. Tourjée now begins to call himself "a well man."

The week of prayer was observed at the Conservatory and several Boston clergymen assisted in the services.

Mr. H. B. McCoy, whom our old pupils will remember well, has located in Chicago in the retail business of the Root and Sons' Music House.

The readings by Oscar Fay Adams on Jan. 14th were much enjoyed. The selections given well illustrated the quaint, fanciful genius of this graceful writer.

Miss Annie Porter has the department of Drawing, Elementary Perspective, Light and Shade at the Kansas City (Mo.) Art Association School of Design.

A. W. Keene was generously remembered on New Year's day by the members of his choir, who presented him with Grove's "Dictionary of Music and Musicians."

Dr. Kimball's lecture on "Mirrors, True and False," given Jan. 13th, was both entertaining and instructive. The distinction made was between the true and the false in life and literature.

The School of Elocution gave an entertainment at Abington Jan. 15th, consisting of readings, tableaux d'art, and musical numbers,—a very interesting program which met with splendid success.

Christmas festivities were somewhat curtailed by the ravages of "La Grippe," but graceful decorations and a huge X'mas tree contributed to the enjoyment of all who escaped the clutches of the grim invader.

Edward Dickinson's lecture on "Parsifal," Jan. 21st, was a unique treatment of Wagner's greatest opera. The connection between religion and the highest forms of art was strongly indicated, and a deep moral lesson was subtly introduced.

Mrs. Louise Chandler Moulton gave delightful readings from her own works on Jan. 8th. The entertainment was given under the auspices of the Hyperian Literary Society, which is in a most flourishing condition, and now has a membership of about fifty.

Stray notes reaching us from Mr. Faelten's track in the west report him meeting much success. The Detroit Free Press and Tribune give him high compliments in the tone of a critic who knows his business. His ensemble playing especially was much appreciated.

The recently organized Faculty Club held its second meeting on the evening of Feb. 16th. The members and their guests occupied reserved seats during the soirée in Sleeper Hall, and soon after nine o'clock all adjourned to the parlors. Refreshments were then served, and a social hour followed. Mr. Willis Nowell, the well-known violinist, was elected associate member. It is reported that Mr. Nowell's violin is valued at \$7,000.

At the Symphony rehearsal and concert of Feb. 7th and 8th Mr. Faelten will play the first Concerto of the

late Dr. Maas. It is in all respects a pleasant and appropriate thing, recalling as it will the concert of the works of this composer given two years ago in Sleeper Hall by Mr. Faelten, to whom, moreover, the Concerto is dedicated. Associated as the two men were in the work of their life it is another graceful testimony of a musician to the esteem in which he has ever held his old friend departed.

The annual meeting of the Beneficent Society calls renewed attention to a most interesting branch of Conservatory work. This society was organized five years ago by a few earnest, enthusiastic women. There are now 203 members. The reports of secretary and treasurer were very encouraging. During its short existence the society has aided fifty-one students, and of \$4,631.55 received in contributions, \$3,936.06 have been applied in the good work. This is in no sense a charitable work, as assistance is always given in the form of loans. Dr. Moxom was the speaker of the day, and his powerful address will long be remembered by all who heard it. It is safe to prophecy that Dr. Moxom will succeed Dr. Duryea as an intellectual stimulant to our students.

Mr. Elson has returned to his work after what he reports to have been a very pleasant trip west and south. The hearty appreciation of his lectures and the cordial reception extended him everywhere is sufficiently manifest in the press comments, from which we give an excerpt or two below.

Mr. Louis C. Elson of Boston, closed a course of four lectures on musical subjects at the Lyceum last night, before an audience that was in numbers not at all commensurate with the merits and intelligent research developed in the theme of the discourse, which was upon German music. Mr. Elson is an agreeable and polished speaker and has the faculty of imparting his sympathy with his subject, to his audiences in a fascinating manner. \* \* \* The audience expressed delight frequently in a manner that indicated that a good many people have missed hearing as interesting a course of lectures on musical history as has ever been given in this city.—*Cincinnati Commercial*.

The farewell lecture delivered by Prof. Louis C. Elson at Tulane Hall yesterday at noon was, if anything, more entertaining than the three preceding it. An immense audience greeted the gifted speaker, and again and again he was interrupted by enthusiastic and prolonged applause. \* \* \* The professor is no less charming in social life than on the platform, and during his short stay has won many friends and admirers.—*N. O. Times Democrat*.

The handsome parlors of the Musician's Guild on Baronne street were comfortably filled last evening with members and their friends, assembled for an informal reception tendered the Boston lecturer, Prof. Louis C. Elson, who arrived in the city yesterday morning. \* \* \* In honor of his presence Mrs. Scott Galleher, Miss Amelia Cammack, Miss Abbott, Miss Vincent, Miss Lhote and Miss Boissoneau gave a brilliant rendition of the first movement of Beethoven's first Symphony, on three pianos. An instrumental duet and solo of equal merit followed. Refreshments were served, and then Prof. Elson made a short impromptu but interesting address on the evolution of *salon* music. The reception was very successful, and all present expressed themselves delighted with the distinguished visitor.—*N. O. Picayune*.

### CONCERTS.

November 21. Recitals by pupils of Miss S. E. Newman. Program: Adagio and Finale, from Concerto, Op. 11, Weber, Miss Clara Allen; Traumerie and Romance, Schumann, Miss Bertha Smith; Allegro from Concerto in D minor, Cadenza by Hummel, Mozart, Miss Evelyn Haynes; Allegro Con Brio, from Concerto, Op. 37, Cadenza by Moscheles, Beethoven, Miss Anna M. Hall; Finale from Concerto Op. 11, Weber, Miss Lillie Goodwin.

December 2. Organ and Vocal Recital by pupils of Messrs. Whiting and Tinney. Program: Fantasie, F major, W. T. Best, Miss Carrie Kaufmann; With Verdure Clad (Creation), organ accompaniment by Miss Kaufmann, Haydn, Miss Sadie Smith; Sonata, E minor, A. G. Ritter, Mr. Frank Adams, (B. C. U. M.); Ave Maria, organ accompaniment by Mr. Shaul, Mercadante, Miss Nellie Nolan; Rhapsodie, Saint-Saëns, Wedding March (Best) Mendelssohn, Mr. Newton Cutler; Life, Blumenthal, Miss Annie Bowker; Her Boy's Voice, Tinney, Miss Kate C. Mayo; Sonata, C minor, No. 2, Mendelssohn, Miss Alice M. Greer; Duet—"In His hands are all the corners of the Earth," Mendelssohn, Misses Nolan and Mayo; Offertoire, G. major, Lefebure-Wely, Mr. George Shaul.

December 5. Soirée Musicale. Program: Twelve Variations on a Russian Dance-Tune, Beethoven, Miss Florence Maxim; Silent Love, Love in Spring, Franz, Miss Mamie Hale; Nocturne, in E flat, (transcribed by Liszt), Valse, in A-flat, Op. 34, No. 1, Beethoven, Miss Mary D. Phibney; Larghetto from the First Symphony, Arranged for Organ, Beethoven, Miss Annie Waterman; Duet: Una Notte A Venezia: G. Lucantoni, Miss Grace Paul and Mr. John D. Beall; At Evening, Soaring, Schumann, Miss Laura Hawkins; Praise of Tears, Schubert-Lindler, Miss Adele Jones; Concerto in D, (first movement), Mozart, Mr. Edwin L. Gardner.

December 19. Soirée Musicale. Program: Overture to Muet, Auber, Mr. John A. O'Shea, (Boston University College of Music, '87); "My Heart at Thy Sweet Voice," Saint Saëns, Miss Ella E. O'Brien, N. E. C., '86.; Impromptu, Op. 5, Über ein Thema von Clara Wieck, Schumann, Mr. Moses L. Myers, (N. E. C., '89.); Ave Maria, Luzzi, Miss Nellie H. Parker, (organ accompaniment by Mr. W. J. Kugler, N. E. C., '87.); Finale to Sonata. Op. 77, Dudley Buck, Mr. O'Shea; Romanza Andaluza (Spanish Dance), Sarasate, Mr. John C. Kelley, (N. E. C., '89.); Concerto, G minor, Mendelssohn, Miss Bertha E. Beebe.

January 6. Recital by pupils of Mr. J. C. D. Parker. Program: Sonata in D major, for two pianos, Allegro, Andante, Allegro, Mozart, Misses Eula and Ina Hartshorn; Melody in F major, Rubinstein, Impromptu in A-flat, Chopin, Miss Gertrude Freedman; Valse in B-flat, Raff, Miss Eula Hartshorn; Soirées de Vienne, Valse in A major, Schubert-Liszt, Miss Hattie L. Dexter; Nocturne in E-flat, Op. 9, No. 2, Chopin, Arabesque, Schumann, Miss Ina Hartshorn; Capriccio Brillante in B minor, Op. 22, (accompanied), Miss Gertrude Freedman.

January 7. Conservatory Orchestral Club Concert, Mr. L. Demelman, vocal soloist. Program: March from Symphony, "Lenore, Raff; Overture in F, Kalliwoda; Song—"The Message," (Mein gruss), Blumenthal; 5th Symphony, Allegro con Spirito, Menuetto, Mozart; Song—"If With All Your Hearts," "Elijah," Mendelssohn; Fantasie, "Heimwch," Lange; The Swing, (con sordini), Suds; Ballet from opera, "Faust."

January 9. Soirée Musicale, given by Otto Bendix. Program: Novelette, No. 3, Schumann; Andante et Menuetto, from Sonata, Op. 7, Grieg; Song Without Words, No. 10, Mendelssohn; Invitation to Dance, Weber-Tausig; Ballad, G major, Studies, Op. 25, Nos. 1, 2, 5, 9, Impromptu, Op. 57, Waltz, Op. 49, Chopin; Tremulo Etude, Gottschalk.

January 16. Soirée Given by Mr. Charles Tinney, Mr. Emil Mahr, Mr. Carlyle Petersilea, and the Tableau D'Art Company, of School of Elocution. Program: Part first, Rhapsodie, No. 12, Liszt; Because I Love Thee, (violin obligato), Ford; "Here's to thy Health, My Bonnie Lass," Hamis MacCunn; Ciaconna, for violin, with figured bass, Vitali, 18th Century. Part second, Gestures and emotional combinations.

January 20. Recital by pupils of Mr. Hermann H. Hartmann, accompanist, Madame Dietrich-Strong. Program: Sixth Air Varie, D major, on a Theme by Bellini, Daocla, Wilson Nash; Adagio, No. 2,—Componist 1820, Spohr, Miss Gertrude Tripp; Quartet for Four Violins, Alard, Miss Gertrude Tripp, Miss Lucy Stickney, James Martin and Richard Horne; Fifth Air Varie, on a Theme by Wieg, Dancla, Miss Lucy Stickney; Introduction, Thema, and Varie, David, James Martin; Souvenir de Strassburg, C. N. Allen, played by fifteen advanced pupils.

January 22. Quarterly Concert. (1942nd Recital), at Tremont Temple, Boston. Program: Finale from G Minor Concerto, Mendelssohn, Miss Lillie S. Goss; Sancta Maria, (Sacred Song), Faure, Miss Alice H. L. Philbrick; Mazurka de Concert, Zarzycycki, Mr. Bennet Griffin; Sonata in D Minor, (first movement), Guilman, Mr. Edward Brigham; Life, Blumenthal, Miss Annie Bowker; Abendlied, Schumann-Raff, La Campanella, Liszt, Mrs. Lillian Lord Wood; O Loving Heart, Gottschalk, Au Printemps, Gounod, Miss Nellie Parker; Introduction Theme and Variation, David, Master James Martin; Night-Song, Why, Soaring, from Op. 12, Schumann, Miss M. Irene Gurney; Duet—"Una Notte A Venezia," G. Lucantoni, Miss Grace Paul, and Mr.

Joho Beall; Finale from Concerto in C, Raff, Miss Edith M. Mason; Rhapsodie, Saint-Saëns, Wedding March, Mendelssohn, Mr. S. Newton Cutler.

January 22. School of Elocution, Samuel R. Kelley, Instructor. Program: Pauline Pavlona—A Russian Romance, Miss Ella E. O'Brien; Selections from Mr. Cable's "Dr. Sevier," Miss Florenne V. Hopkins; Fan Emotions, Misses Georgie Williams and Adele Block; At the Opera, Miss Mary E. Rayner; Scenes from "Ingomar:" Parthenia, Miss Helen Bradford, Ingomar, Mr. Walter F. Earle; Studies with Drapery, (original), Miss Myrtle Gage; Plastiques with a Column, (original), Miss Fay Richards.

January 22. Soirée Musicale, given by Mr. Carlyle Petersilea, pianist, and Mr. Willis Nowell, violinist. Program: Dritte Grosse Sonata, Op. 128, for piano and violin, allegro, allegro assai, andante quasi Larghetto, allegro vivace, Joachim Raff; Violin Fantasie, "Faust," Gounod-Sarasate; Sonata, for piano and violin, andante, allegro, adagio, allegro moderato, Haendel.

"God sent his singers upon earth  
With songs of sadness and of mirth,  
That they might touch the hearts of men  
And bring them back to heaven again.

*Longfellow.*

#### ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Miss Annie B. Daniels, student at the N. E. C., '87-'89, is teaching at St. Johnsbury, Vt.

Miss Wickliffe Cooper is teaching in Potter College, at Bowling Green, Ky., and enjoys.

Mr. Fred Cluff, '87, called on us during the holidays. He passed a pleasant vacation time in the East.

Miss Una Damon, '89, has a large and increasing class of pupils at the Female Seminary, Sackville, N. B.

Miss Stella L. Ferris, '87, is having a busy year teaching vocal music in the Institute for Blind, Jacksonville, Ill.

Mr. George W. Bagnall, '87, is making a reputation as a pianist at the Nebraska Conservatory of Music, Lincoln Neb.

Miss Irma Haight, student at the N. E. C. '87-'88, taught last year, and is teaching this year, piano and voice, in Blairsville (Pa.) Seminary. She is quite successful.

Messrs. H. M. Dunham, '73, A. W. Swan, '71, and E. E. Truette, '80, have been giving interesting recitals during the past month on a new organ in the Old South Church, Boston.

Married—Dec. 30th, 1889, at Somerville, Mass., Miss Eloise Lewis Fuller, '73, and Mr. Walter Pritchard Whiting. Mr. and Mrs. Whiting will reside at 38 Chester St., West Somerville, Mass.

Mr. Clarence A. Marshall conducts the Mozart Orchestra and a chorus at Richmond, Va. At a recent concert of the orchestra and chorus, Andersons' Cantata, "The wreck of the Hesperus," was given. With his teaching Mr. Marshall is a very busy man.

Miss Mary E. Rayner of Malden gave readings before the upper class of the English High school on Thursday, Dec. 19. Miss Rayner excels in ease and charm of manner, in richness and flexibility of voice, in dramatic power, and in versatility of characterization.—*Cambridge Tribune.*

Mr. Charles H. Morse, B. A. (M. B. College of Music), director of the Northwestern Conservatory of Music, Minneapolis, Minn., has been engaged to conduct the music at the First Congregational Church of the city for the coming year. Miss Julia F. May, a former Conservatory student is the contralto of the quartet.

Miss Bertha O'Rielly, '89, is a member of the faculty of the Canadian College of Music at Ottawa, Can. In December she gave a recital under the patronage of Governor General and Lady Stanley and Sir John and Lady MacDonald, and received many compliments for her playing. Lady Stanley has selected her to give her daughter piano lessons.

Miss Ida B. Francisco is teaching her second season at St. Agnes Hall, Macon City, Mo. Miss Francisco teaches piano, harmony, theory and musical history. She has introduced written examinations each term and made other improvements in the musical standard of the school. Private pupil's recitals are given every two weeks and public recitals during the year.

The solo sang last Sunday morning in the Methodist Church is worthy of notice. The words "It came upon the midnight clear," written by Sears, were beautifully set to music composed by Mrs. Franklin Esterbrook, eldest daughter of Dr. Eben Tourjée, and sung by her sister, Mrs. Clara Tourjée Nelson, with much expression and sweetness. The piece was enjoyed by all who heard it, because of both its composition and rendering, but the knowledge that it was written by home talent must intensify the enjoyment and interest.—*Newton Journal*.

The *Saratoga Union*, holiday illustrated, gives a picture and an excellent notice of Mr. David M. Kelsey and his work in that place. It states: "In Sept. '88 he entered upon his duties as director of music in the public schools of this village, where he is still teaching. This date marks the beginning of a new era in school music for this place. \* \* \* Last year he organized the High School Glee Club, which is flourishing and contains sixty-four members. \* \* \* His latest achievement has been the founding of a strong choral society, already numbering 113 members."

Miss Eulalia V. Cornelius, a former student at the N. E. C., is teacher of piano, harmony, voice and sight singing at the Female College, Port Gibson, Miss. Miss Cornelius writes that her knowledge of sight singing has been of great service to her and has introduced this study in her teaching. She thinks every vocal pupil in the N. E. C. should take the course in sight singing. We say amen to the last. Last year Miss Cornelius taught at the Millersburg Female College, Ky. Owing to her father's illness she was obliged to give up this position in May. She hopes to return to study at the N. E. C. "in the near future."

Mr. F. W. Perry, '88, has been giving a course of entertainments at Taunton, Mass., where he has been teaching for the past three years. The next entertainment will be Balf's opera, "The Bohemian Girl." Two performances were given, one on the evening of Jan. 31st, and the other on the afternoon of Feb. 1st. The chorus, which numbered about forty, and the principals were selected almost entirely from Mr. Perry's pupils. Mr. Perry conducted, with an orchestra of about twenty-five men. The performance was one of the musical events of the season in Taunton.

Mr. W. H. Donley of Belleville, Ont., sends us programs and press notes of the season's work so far. These include

especially a series of five organ recitals which evidence the work of an organist of no mean ability and accomplishment. Guilmant, Mendelssohn, Bennett, Lemmens and others are represented among a variety of standard organ arrangements that carry Mr. Donley's repertoire far and high. It is all a demonstration of unusual talent united with an industry worthy much praise. As for the press, he gains its best compliments. The Bridge St. Church no less appreciates him.

## MUSICAL MENTION.

GAVARRE, THE TENDR, is dead.

HELEN HOPEKIRK is in Leipzig.

RUBINSTEIN'S NEW OPERA, "Gorusha," did not make a real success.

SOMETHING NEW for choral societies: Heinrich Hofmann's cantata, "Editha."

KJERULF has written an opera founded on one of Hans Anderson's fairy tales.

BENOIT'S "DE OORLOG" (War) an oratorio, has been performed at Amsterdam.

PAULUS, THE SINGER who started Boulanger, has been singing lately in Vienna with great success.

EDWARD LASSEN is editing a posthumous opera by Cornelius, entitled, "Guöld": not a military subject.

THE HAMBURG CITY LIBRARY was presented recently with the original of Beethoven's last will and testament.

TWENTY-FIVE THOUSAND documents relating to Wagner are ensconced in the Richard Wagner Museum at Vienna.

TERESA CAROENO's success in Berlin is phenomenal. She played Mr. MacDowell's first concerto on the 16 ult.

IN NAPLES it is intended to place in juxtaposition during the coming season Gluck's "Armida" and Piccini's "Roland."

M. NICOLINI, A SON of Madame Patti's husband, has been engaged by the directorate of the Gynmase, Paris, as principal tenor.

A LONG FORGOTTEN OPERA BY SPOHR, entitled "Pietro von Abano," has come to light in Cassel, and will probably be produced at Munich shortly.

BERLIOZ'S OPERA OF "BENVENUTO CELLINI" was coldly received on the occasion of its recent presentation at Leipzig under the direction of Max Pauer, Nikisch's successor.

ACCORDING TO AN ANCIENT AND PICTURESQUE CUSTOM, revived two years ago, the choir of the Royal Chapel, Hampton Court, sang on Christmas Eve a number of old carols in the courts and corridors of the Palace.

FACCIO, ORCHESTRAL DIRECTOR at La Scala, Milan, has been called to the position of Director of the Conservatory of Parma, left vacant by the death of Bottesini. He will accept the proffered honor. He will receive for nine months labor \$2200.

SAMUEL de LANGE enjoys the distinguished honor of being conductor of the "Maatschappij tot Bevordering der Toonkunst" at the Hague. This society with the limp title recently gave their conductor's new oratorio, "Moses," which the Dutch think an important choral work.

THE TENOR *robusto* EICHORN, who was engaged at the Stadt Theatre, Cologne, has been obliged to relinquish his contract for the uncommon reason that his voice has suddenly changed from tenor to baritone, owing to an operation which he had performed on his throat.

MR. AND MRS. HENSCHEL appeared on December 15th at the second concert given by the Società del Quartette at Milan, at which Herr Griinfeld also played. The pianists' technical powers were highly applauded and both Mr. and Mrs. Henschel were received with enthusiasm.

AT THE RUBINSTEIN "JUBILEE" reception and concert comment was excited by the absence of Balakireff and the other prominent composers of the new Russian school; the absence of representatives of the Imperial theatres, orchestras and chorus, and of the court choir, was also remarked.

THE FIRST OPERA BY VERDI ever performed in Vienna was "Nabucco," given in 1843; since then nineteen other works have been produced, the total number of representations being 1,114. "Trovatore" has been heard 367 times from 1853 to 1889, "Aida" from 1874 to to-day has had 67 performances.

A PROGRAM of Mr. Deene D. Wilkins of Rochester, N. Y., indicates a large and varied repertoire lead by a decided romantic tendency. This is further evidenced by some original pieces in the modern style by the pianist himself.

THE FOLLOWING LETTER has been addressed by a would-be vocal student to the *London Musical Times*: "If you know of a teacher who sings divinely, who does not know that he has a larynx or a diaphragm, and who has never written a book on singing, let me know who he is, for he is just the man I wish to go to.

"DIE MEISTERSINGER," long expected at La Scala, Milan, was performed on Dec. 26th. The Italians seem to have been a little shy of it; orchestra and chorus were praised, and the finales of acts two and three, but the public did not get at the real spirit of the work, moreover there was an incompetent Walther and Beckmesser. Faccio conducted.

THE EXAMINING COMMITTEE of the "Tonkünstler Verein, Viena," presided by Brahms, has awarded the prizes offered last year to the best works for chorus of mixed voices; the first prizes were given to Hans Kossler (a former pupil of Wullaer) for his setting of the forty-second Psalm for eight voices; the second prize was received by Gustav Jenner, a Viennese student, for his short chorus, "Gute Nacht!"

FROM COLOGNE word comes that Richard von Perger's new opera, "The Judge of Granada" met with great success in several recent performances. Cornelius' "Barber of Bagdad," Otto Neitzel's "Der Alte Dessauer" and William Mühlendorfer's "Iolanthe," are the next novelties the enterprising manager Julius Hofmann will produce. Emil Götz will be heard shortly as "Lohengrin" and as "Golo;" in Schumann's beautiful opera "Georgine."

A MOST INTERESTING SALE OF AUTOGRAPHS also took place recently at Paris at the Hotel Drouot. The highest price was given for a letter of Mozart, written from Milan to his sister at the age of fourteen, which was sold for 580f., one of Beethoven for 250f., while three autographs of Bizet—letters and music—brought 130, 20, and 37f. respectively. The smallness of the sums given for several autographs of exceptional interest is not easily explicable, for a valuable letter of Mehul reached only 70f. and a M.S. romance by Liszt 7f.

THE SOCIETY OF AUTHORS has fined the directors of the Paris Opera 2,000 frs. for not producing "Zaire," Mr. Veronge's new opera, within contract time. There was yet another difficulty about "Ascanio," This opera by Saint-Saëns, was to be the first new work at the Opéra. The management has been hanging back through the exhibition, because of the difficulty of finding a contralto for the rôle of "Scozzone." Mr. Gailhard made a trip to Dresden to engage Miss Chavannes, but she is not free for months. Mrs. Bosman will undertake the rôle. Mr. Lasselle will take the part of "Benvenuto Cellini;" Mr. Cossira that of "Ascano." Miss Bames will play "Colombo," and Mrs. Hading the "Duchess d'Estampes."

SOME INTERESTING MUSICAL AUTOGRAPHS were lately sold at auction at Berlin and brought the following prices: Wagner's Overture, "Polonia," arranged for piano, with a setting of Béranger's song, "Adieu, Charmant pays de France" in the composer's handwriting on the last page, 350 marks (\$80); Schubert's Overture to "Fierabras," 200 marks (\$73); "X. Variations pour le Fortepiano composée par François Schubert, Écolier de Salieri, premier maître de la chapelle impériale et royale de Vienne, 1815," 170 marks. Some sketches by Beethoven went for \$20., and No. 1 of Schumann's four marches, Op. 76, brought \$20. Letters of Wagner and Schumann were sold for 35, 66, 10 and 30 marks. On the whole it appears that the prices realized were somewhat lower than were obtained by similar autographs a few years ago.

THE PHONOGRAPH.—We are indebted to the *Musical Standard* for the following description of an interesting scene which took place in Vienna Oct. 28th.—It was Mr. Edison's express desire to have some of Strauss' waltzes recorded on the phonograph as being one of the most characteristic products of the city. Accordingly, the phonograph was taken to the hall on that afternoon, where Herr Eduard Strauss and his famous band were waiting. When the enormous funnel had been adjusted and everything was ready, the band struck up "By the Beautiful Blue Danube." Musicians and conductor seemed to be fully aware that they were playing not only to the world but to posterity. The famous waltz has perhaps never been played with such purity and such vigor. Herr Strauss was quite impatient while the wax cylinder and the tubes were screwed on, and it was interesting to watch his face as he listened to the familiar strains that returned to him. He followed every note most critically, and confirmed the assertion that not one tone had undergone the slightest change. Afterwards a merry polka was played and a delightful minuet from a string quartet, the gentle refined music of which was won-

derfully reproduced. Mendelssohn's "Farewell to the Forest" came next, and a quartet of cornets, and the instrument rendered the loud passages as faithfully as the soft and tender ones. The musicians were repaid for the trouble of playing for the phonograph by being allowed one and all to listen to its music. No such opportunity of self criticism had probably ever been afforded to them before.

## FOREIGN CORRESPONDENCE.

### FROM LONDON.

On Monday, December 2nd, Sir John Stainer, the President of the Musical Association, read before that body an interesting paper on his old friend and predecessor in the Oxford professorship, Sir Frederick Onslow. The paper was full of amusing anecdotes, and the reading was interspersed with performances by Sir John on the pianoforte of various unpublished compositions of the late musician, some of them composed in childhood, and written down by the composer's sisters, who were by some years his seniors. An unpublished glee and two songs were also sung by some members of St. Paul's choir. At the close of his paper Sir John expressed the opinion that his friend's comparative failure as a creative musician might be attributed to his becoming imbued with the spirit of a series of lectures delivered at Oxford by Dr. Crotch, who taught early in this century, that music was an exhausted art (!) and that all future compositions should be more or less imitations of the old masters.

The program at the Popular Concert in the evening consisted only of old favorites. Lady Hallé was leader and Miss Fannie Davies pianist. On the 3rd Spohr's "Last Judgment" was sung at St. Paul's by the professional choir only, when the experiment made last year of accompanying so few voices by a small orchestra was successfully repeated. On the 4th, Benoit's "Lucifer," performed for the first time in England last April by the Royal Choral Society at the Albert Hall, was given at the Society's third concert of the present season. The performance was good throughout, but the size of the audience was not such as to make it very likely that the work will often be set down for future performances.

On the 5th and 6th Sir Charles Hallé repeated the experiment I spoke of in my last—that of giving a concert at Manchester with his famous local band on one night, and repeating it with the same performers in London on the next. His two London concerts have not received that support which they deserve, but nevertheless a third is to be given later on. The greatest novelty on the last occasion was Gade's Overture to *Hamlet*, which has not been heard in London for many years. The fact that *Hamlet* is a Danish story doubtless tempted the Danish composer to illustrate it; but his music strikes one as not profound enough for the subject.

On the 7th the Palace program included Mr. Frederick Cliffe's clever symphony in F, which was again enthusiastically received. At the Popular Concert Professor Stanford's Sonata in D-minor for pianoforte and violoncello (of which I spoke in my last) was repeated, and Brahms' ever-welcome Gipsy songs were also given.

The evening of this day was marked by the production at the Savoy Theatre of one of the old kind of Gilbert and Sullivan comic operas. Some fourteen months ago everybody was regarding "The Yeomen of the Guard" as a proof that Mr. W. S. Gilbert had written himself out in the old vein of topsy turvydom, and was now going to devote himself to more serious work, comic indeed at times, but not grotesquely so. How much we were all mistaken he has just proved by the production of "The Gondoliers," which is at once as absurd and as fresh as many of its earlier predecessors. The complications of the plot mainly arise out of the mixing up of three boys in infancy so that until the end nobody knows who is who—least of all the youths themselves, who are certainly however one of them a prince, another his "suite," and the third a gondolier's son. The real prince, whichever he may be, has been married in infancy; two of the young men have also married in after life. Possibly, therefore, the real prince has committed bigamy, though this must perforce remain uncertain till everybody's identity is cleared up, when it fortunately turns out that the one who has not consciously plunged into matrimony at all, is the real prince.

Sir Arthur Sullivan is known to be engaged on a serious opera, and to this Mr. Bennett of the *Telegraph* refers in the following remarks on the music of "The Gondoliers": "We cannot tell whether Sir Arthur Sullivan went reluctantly from the melodrama of 'The Yeomen of the Guard' to the rollicking comedy of its successor. Possibly the musician within him rebelled somewhat against a retrograde step; possibly there was ample consolation in the prospect of soon being classically eloquent in a serious opera; but, anyhow, the music of 'The Gondoliers' conveys

an impression of having been written *con amore*. It is as spontaneous as the light-hearted laughter of the sunny South, and as luminous as an Italian summer sky. On it flows, adapting itself to every change of circumstance and sentiment not less easily than a streamlet conforms to the channel in which it runs."

As is usual on the opening night of one of his comic operas Sir Arthur Sullivan conducted, and must surely have been pleased with the way in which all the company fulfilled their respective duties. In addition to many old favorites the company now includes a young lady of eighteen named Miss Decima Moore, who made a most successful *début*. Judging from its reception on the opening night "*The Gondoliers*" will be at least as popular as its many predecessors.

At the Popular Concert on the 9th Madame Haas gave a wonderfully sympathetic rendering of Beethoven's Sonata in A-flat, Op. 110, and likewise accompanied Signor Piatti in Boccherini's Violoncello Sonata in A. The vocalist was Mr. Plunket Greene, a powerful baritone who has recently been winning high favors on the continent, and who sang in a most artistic manner songs by Brahms and Parry.

The Stock Exchange Amateur Orchestral Society—with which is associated a male-voice choir—gave its first concert this season on the 12th, at St. James's hall, when the members showed themselves, as did another amateur body last year, not quite equal to Mendelssohn's Italian Symphony, tho less ambitious works were admirably rendered. The singing of the male-voice choir was also fairly good. The next night the students of the Royal Academy occupied the same hall, when a good performance of Haydn's Symphony in B-flat (number 9 of the Solomon set) was given. There was one student's composition performed—a tuneless Christmas Carol for soli and chorus, by Miss Toulmin, a pupil of Mr. F. Corder.

On the 12th Mr. Henschel introduced at the Symphony Concerts Mozart's curious Nocturne Serenade for four small orchestras, in which the effect of the repetitions of the themes is that of a number of echoes. The chief item of the program, however, was Beethoven's Symphony in B-flat, No. 4. On the 14th a new cantata by F. H. Cowen, entitled "*St. John's Eve*," was produced at the Crystal Palace and most favorably received. The book is by Mr. Joseph Bennett, and has been suggested by the old superstition that if a maiden plucked a rose at midnight on Midsummer Eve, and if the flower did not fade till Christmas, the youth who then snatched it from her could claim her for a tride. In Mr. Bennett's story, the original flower, which is faded, is surreptitiously secured by the lover whom the maiden prefers, a fresh flower being substituted for it, which is therefore snatched in vain by his unsuccessful rival.

The music is thoroughly suitable to the story, and contains many tuneful numbers, the best of all being a love duet near the end. This was charmingly sung by Miss MacIntyre and Mr. Lloyd. There is a contralto part, that of an old village gossip, which was well filled by Miss Hilda Wilson.

At the Popular Concert of the same date Miss Fanny Davies played Schumann's "*Carnaval*," and on the 16th five numbers of the same composer's "*Kreisleriana*." On the latter evening a new cantata by Dr. Mackenzie entitled "*The Cotter's Saturday Night*" was produced at Edinburgh and is said to be in the composer's best manner. I must reserve all account of it, however, till it is produced at the Albert Hall in March.

The Strolling Players' Amateur Orchestral Society commenced their season at St. James's Hall on the evening of the 14th, when the symphony which formed the chief item in the program was Svendsen's in D, No. 1.

At an invitation concert given by the Bach Choir at the Princes' Hall on the 18th, the program consisted chiefly of but little-known, unaccompanied part music, such as the two psalms by Sweelinck, a Christmas Carol by Praetorius, "*Assumpta est Maria*" by Palestrina, and a prize madrigal by Mr. Charles Wood, commencing "*Slow, slow, fresh fount*."

On the 20th the students of the Royal College of Music gave a very good performance of Berlioz's "*Childhood of Christ*," and on the same date the "*Messiah*" was performed by the South London Choral Association at St. James's Hall.

On the 21st Sir Charles Hallé played Beethoven's Waldstein Sonata at the Popular Concert, and took part with Lady Hallé in the Kreutzer.

On the 23rd the pianist was Mlle. Zanotha, who chose nothing more ambitious than Chopin's Barcarolle in F-sharp. This was the last concert before the Christmas recess.

W. A. F.

## REVIEWS.

PALMER'S NEW PRONOUNCING POCKET DICTIONARY OF MUSICAL TERMS. Compiled and published by Dr. H. P. Palmer, New York.

A handy volume which has had no antecedents and which will prove most convenient and useful. It is small, inexpensive and to be commended in every respect.

MUSICAL MOMENTS. Short selections in prose and verse for music lovers. Chicago, A. C. McClurg & Co.

A charming little volume. More poetic and comprehensive in its selections than most kindred books. It will prove a pleasant companion to all music lovers.

VOICE OF PRAISE FOR SCHOOL AND CHURCH AND HOME. Compiled and edited by Rev. Charles S. Hutchins. Ditson & Co.

This book will prove a standard for excellence. It is especially suited to the use of the Episcopal Church, but suffers not at all from that fact. Its *Festival Hymns* are especially good and the only criticism that we would pass upon it is that it is lacking in *variety* in its music, a fault that would be more serious were the large quantity supplied less substantial and good. The demand for pleasing changes—which is so characteristic and imperative in children—cannot be ignored in their music.

HYMNS OF THE FAITH, WITH PSALMS FOR THE USE OF CONGREGATIONS. Edited by Dr. George Harris, Dr. William J. Tucker and Edward Glezen. Houghton & Mifflin, Boston.

Tho hymn and tune books have been rapidly multiplying and improving of late years, it is nevertheless true that they have not kept pace with the demand of the church for improvement in the choice and use of church music. In many respects this work marks the high tide of excellence. The common and undignified in both hymns and tunes have been carefully excluded. As a rule each hymn has a given tune to which it is fittingly wedded and the entire work is chaste and devotional.

Specimen pages of "*The Collegian Song Book*" are on our table. It is the work of Samuel Abbott, President of the New England Collegiate Association, and Benjamin Cutter, and will be published by them the 1st of March. The book has simply to fulfill the promise of these advance sheets to bring solid pleasure to the heart of every college boy, fresh or hoary.

The literary editor has a characteristic and already affluent treasury to draw from—scarcely any life is richer in material for many a sort of song than that of the college boy. Mr. Abbott is admirably matched by his cooperator. Excellent and broad musical training, a fund of invention and exuberant zest for the work are the qualities needful to a successful accomplishment of the task. These Mr. Cutter possesses in an unusual measure, as these pages as well as earlier work show. We are sure that it is safe to recommend the book in advance, at least to the thoughtful perusal of all undergraduates and of the public at large. It will contain material for the campus and for the club and concert room.

"There is no sweeter consolation in misfortune than the pursuit of art; for the mind employed in acquiring it sails secretly past its mishaps."

# REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

**The OLIVER DITSON CO., Boston, New York and Philadelphia**  
*Fair Away.* Cowen.

A song for soprano voice. It has a good degree of passion, and, as is usual with the works of this eminent composer, a well-developed accompaniment.

*All for You.* F. H. Brackett.

Also for soprano (or tenor), and alto the opening phrases are rather trivial, the climax is well worked up, and, sung by a full and broad voice, it cannot fail to produce effect, either in drawing room or concert.

*We Meet Again.* Blumenthal.

This is one of an excellent set of foreign songs, which have been edited and translated by Mr. Warren Davenport. It is published both for high and low voices.

*The Temperance Wave.* Salisbury.

However much one may applaud the sentiments of this song, the expression of them leaves much to be desired. To rhyme "honor" with wonder may be original, but it is not pleasing. The harmonies are appropriately—watery.

*The Mill in the Forest.* Eilenberg.

A pretty polka movement, but not especially mill-like save in its introduction, and by no means comparable to Jensen's "Die Mühle."

*The Sailor's Return.* } Benjamin Cutter.  
*A Tragedy.* }

The first is for tenor voice. It has some rather difficult vocal progressions, but is a very effective tone picture because of its touches of realism in the accompaniment. The second is for baritone or alto, and is a remarkably fine work, at times becoming Schumannesque in its accompaniment, and throughout a work of musicianly merit, far above the average.

*Polka Francaise.* Von Suppe.

A light, but attractive selection from Suppe's new opera "The Hunt for Luck." From the joyous character of the Themes, we suppose that the composer found it.

*Afterwards.* Mullen.

A song which has already been reviewed in these columns, and which certainly has not the strength to stand many repeated reviews. This edition is for alto or baritone and will no doubt be as popular as its soprano predecessor was.

**The S. BRAINARD'S SONS COMPANY, Chicago.**

*King Death*—Bass or Baritone.  
*Dearest*—Mezzo Soprano.  
*As of Old*—Mezzo or Alto.  
*Ave Maria*—Soprano or Tenor.  
*If Sighs had Wings*—Tenor.  
*Sunshine*—Ballad—Mezzo—Soprano.  
*To My Little Maid*—Valse Chansonette—Mezzo. } Anton Strelezki.

The composer of the above songs is well known to the readers of these columns as a man who, although he writes very much, seldom lapses into the commonplace. As usual, the words are not always up to the level of the music, for Mr. Strelezki is by no means as careful in selecting his poems as he ought to be. The poem (?) in the Waltz-Song is nonsense, but after all, we are accustomed to that—in vocal waltzes. "If Sighs Had Wings" is a passionate lyric, above the average of tenor songs, and interesting in its harmonies from the very beginning. The "Ave Maria" is a good addition to the Catholic repertoire, being quite original in style, and leading to a massive climax. "As of Old" is quite in the English ballad vein, and may become popular in the modern sentimental repertoire devoted to musical partings and meetings. "Dearest" is a tender little song, of expressive character, and well-written words. "King Death" is as effective as the general run of these sardonic songs for solid bass voices are, and allows the singer to put forth the entire power of his lungs in a final *fortissimo*.

*Rose Marie.* Collon.

*I Gaze on the Maidens around Me.* Kaerlling.

*Thou Art My Rest.* Collon.

*Resolution.* Akerberg.

Four Swedish songs, with both Swedish and English words, the latter by William A. Lamson. The folksong style is in them all. "Rosemarie" has all the simplicity and directness of this school, and is a charming work or middle voices. The second is a half-humorous bass song, more de-

veloped in style and variety of expression than the first. "Thou art my Rest," is evidently a northern version of Rückert's poem. While not attaining the beauty of Schubert's famous song, it has yet much pure and melodic charm, and ought to become a favorite in America as in Sweden. The last of the set is again more intricately harmonized, and although quite pleasing, does not attain the height of the first and third numbers.

*Thy Sentinel am I.* Watson.

*Time and Tide.* Rodney.

Two reprints of English songs which are too well-known to need further review.

*Pauline*—Romanza. G. Maywood.

For soprano or tenor. The usual mixture of treacle and music which is found in such songs. It has, however, rather an attractive chief theme.

*Since for Kissing Thee.* Hall.

Quite Spanish in flavor and evidently taken from some popular theme. The words are sprightly, and the music fits them well.

*Funeral March.* Oertengren.

Rather characteristic in its themes and in the contrast of major and minor.

*Andante Cantabile.*  
*Allegretto Grazioso.*  
*Scherzino.*  
*Tempo di Marcia.*  
*Syncope.* } Wilson G. Smith.

Five very short but interesting bits of piano music, all being different treatments of the same idea, and quite useful for study as well as recreation because of the different styles of execution presented.

*The Towncrier.* J. B. Campbell.

Rather ingeniously worked out in its refrain of "Lost, Lost;" and altogether a good addition to the ballad repertoire.

*An Matin.* Godard.

A good reprint of a piano work which has become standard.

*Sounds from St. John.* C. S. Brainard.

Beginning with "Auld Lang Syne" this piano piece develops into a pretty staccato polka, which combines points of study and recreation very pleasantly.

**Mr. ARTHUR P. SCHMIDT, 15 West St., Boston.**

*Reverie du Soir.* St. Saëns.

*Andante in A.* Wely.

*Berceuse in G.* Wely.

*Reverie in C.* Wely.

The above are four arrangements of standard themes for the Mason & Hamlin cabinet organ and piano—a very charming combination for the drawing room or small concert. The first is arranged by E. P. Mason, the last three by that sterling New York musician and composer, H. W. Nicholl (misprinted on the title page, W. H. Nicholl): the registration is most faithfully attended to, and the works can be commended.

*Love's Messenger.* N. H. Allen.

Dainty in melody and the accompaniment worked out in a musicianly manner. It will require a good soprano voice to do it justice, but if well sung, cannot fail to be effective in concert or drawing room.

*Nocturne.* J. K. Paine.

A shade more difficult than the nocturnes of Field, and it resembles these somewhat in not being too sentimental. It is good, healthy music, free from the morbid character that is in many of the nocturnes of to-day, yet affording opportunity enough to the musician to display sentiment and refined shading.

*Album Leaf.* G. W. Marston.

A neat composition in the minuet, or applied song form. Its central theme is especially beautiful, and in good contrast with the rest of the work.

*Cupid's Envoy.* F. L. Morey.

A piano work of the Jungmann or Lichner type, dainty and graceful, although not so original as the more ambitious compositions of this excellent composer.

**MR. THEODORE PRESSER, Philadelphia.**

*A Pianoforte Instructor.* James H. Howe.

An elementary or preparatory system of piano technics. It is lucid and clear in explanation, and the introduction of many recreations (none of them trashy), makes the pupils progress easy and pleasant. Good duets for teacher and pupil appear frequently, and in every way the method is practical and eclectic.

L. C. E.



# THE LORD IS MY SHEPHERD.

31

ERNST & BOTHWELL

$\text{♩} = 100.$   
*p* SOPRANO.  
 The Lord is my Shep-herd, I shall not want; He mak-eth

*p* ALTO.  
 The Lord is my Shep-herd, I shall not want; He mak-eth

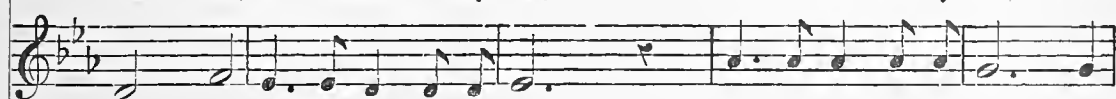
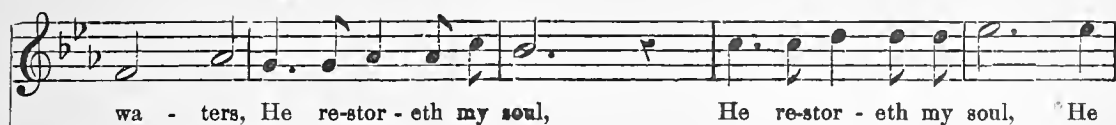
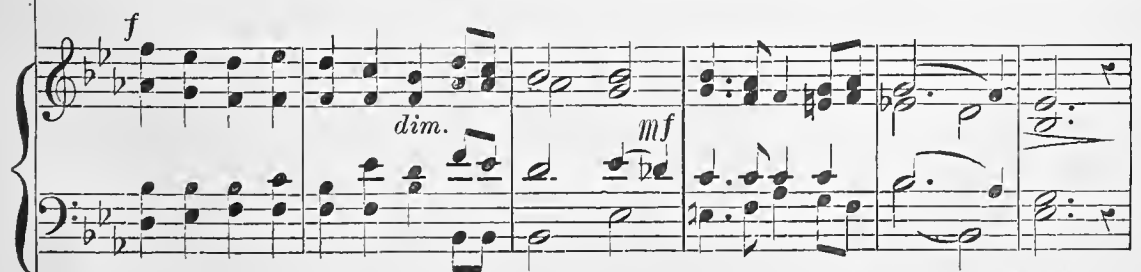
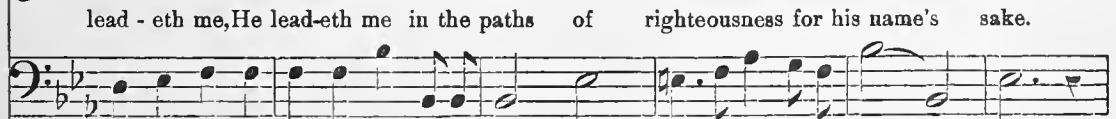
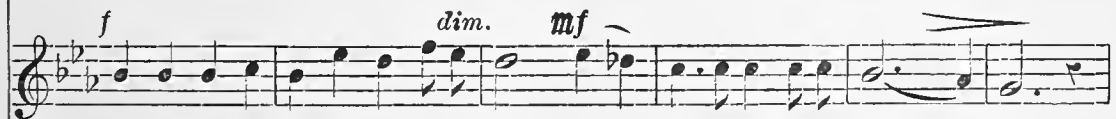
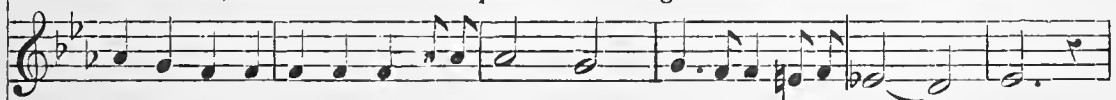
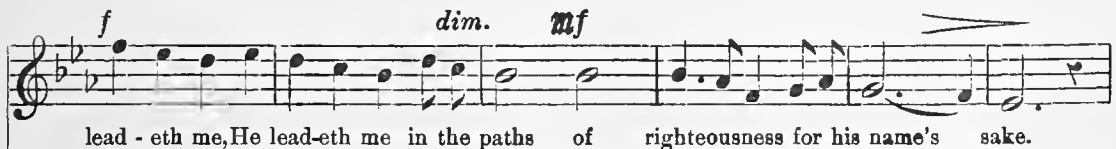
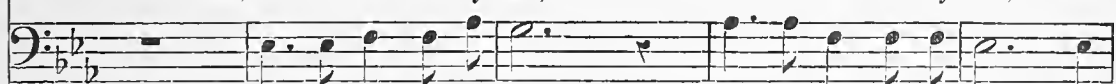
*p* TENOR.  
 The Lord is my Shep-herd, I shall not want; He mak-eth

*p* BASS.  
 The Lord is my Shep-herd, I shall not want; He mak-eth

*p*  
 me to lie down in green pas-tures, He lead-eth me, He lead-eth me be-side the still

*p*  
 me to lie down in green pastures, He lead-eth me, He lead-eth me be-side the still



*mf**mf*

BASS SOLO.  
Slower. ♩ = 84.

Yea, tho' I walk thro' the val - ley of the shad - ow of death, I will

*mf a tempo.**cres.**dim.**p*

Sure-ly goodness and mer-cy shall fol-low me, shall fol-low me all the days of my life: And

Sure-ly goodness and mer-cy shall fol-low me, shall fol-low me all the days of my life: And

*mf a tempo.**cres.**dim.**p*

I will dwell, and I will dwell in the house of the Lord for -ev - er. Sure-ly goodness and mercy shall

I will dwell, and I will dwell in the house of the Lord for -ev - er. Sure-ly goodness and mercy shall

fol - low me, shall fol - low me all the days of my life, and I will

fol - low me, shall fol - low me all the days of my life, and I will

dwell in the house of the Lord, in the house of the Lord for - ev - er. A - men.

dwell in the house of the Lord, in the house of the Lord for - ev - er. A - men.

# BOSTON MUSICAL HERALD.

Vol. 11.

BOSTON, MARCH, 1890.

No. 3.

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"The worth of art appears most earnest in music, since it requires no material or subject matter, whose effect must be deducted; it is wholly form and power, and saves and ennobles whatever it expresses."—*Goethe.*

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Carl Merz, who recently died in Wooster, Ohio, was held in high esteem among all musicians with whom he was associated. He will be greatly missed at State and National Teachers' Meetings, where his honest aims and well considered remarks were always timely and helpful to the cause. For several years Mr. Merz edited "Brainard's Musical Monthly." His place will be hard to fill in the musical life of Ohio, with which he was so thoroughly identified.

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Can anything be more expressive of utter despair than the bitter heart cry which burst from Beethoven, when he fully realized that his deafness was incurable? "As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage which so often animated me in the lovely days of summer is gone forever. Oh, Providence! vouchsafe me one day of pure felicity! How long have I been estranged from the glad echo of true joy! When, O my God! when shall I feel it again in the temple of nature and man?—never!"

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It is generally supposed that Italian is almost the only singable language, but this does injustice to more than one tongue. The Latin language is scarcely equal to the Italian in the requisites that go to make a language for song. These requisites are, first, clear and open vowels, second, crisp consonants, and lastly, an absence of gutturals or nasal and sibilant sounds. If we take Latin in its continental pronunciation, all these conditions are fulfilled. Spanish, too, is not so far in the rear, and would equal Italian were it not for a few gutturals and an occasional lisping sound. But there are also less known languages which have a mellifluous flow, almost equal to any of those named, and some of these are popularly supposed to be harsh. The Welsh tongue for example, presents to the uninitiated eye an appalling array of consonants, yet when sung, this language is as sweet as any soft southern tongue. The Russian, also, is at least harsh to the eye, yet those who have heard it in song can testify that it well deserves the title of "the Italian of the North." Our own language altho one of the very foremost in the

richness of its vocabulary and its poetic significance, is not one of the most singable, but it can be sung well nevertheless. altho in listening to many an American concert-vocalist one would hardly credit the statement. The best vocal pronunciation of our language is found in England, and we have much to learn from the mother country in this respect.

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The near approach of the Easter Festival naturally suggests to conductors and leaders of choirs, the importance of selecting the best music that can be found appropriate to the occasion. All the Christian world goes to church on Easter Sunday, and the good influences that may be inspired by the glorious music which should thrill the world with hope and joy on this Holy Festival, cannot be over-estimated. Among numerous publications we note The Pilgrim Series, prepared by J. C. Hazard and John W. Tufts, issued annually by the Congregational Publishing House—of which we give a specimen in this number. Collections by Warren, Shelley, and other first first-class writers, are issued by Arthur Schmidt, Cassel, Russell, and many other leading publishers of the country.

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On the eve of the twentieth century, one is amazed to meet with certain phases of narrow-mindedness which occasionally appear where it is least to be expected, among individuals belonging to the intelligent classes. A letter, from a teacher who has recently been established in a western school, mentions the astonishing fact that "the Principal of the school positively refuses to employ a teacher of elocution," giving as his reason for this determination, that "it is a stepping stone towards the theatrical profession." The advantages resulting from a study of this art seem to be entirely ignored: that it not only develops grace and refinement in movement or repose, and trains the voice to harmonize perfectly with the emotions; but that it is also of great use in strengthening the throat and lungs, and arresting any incipient weakness in these organs. Does this Principal know of the many good men and women whose useful life-work has been the result of a thorough study of elocution? For the sake of those under his charge, his determination, whether it be the effect of ignorance or prejudice, is deplorable; and all arguments failing to convince him of his mistake, the verdict of Zeno will apply to the case: "Against stupidity the gods themselves fight powerless."

In an article entitled "An appeal to Caesar," published in the *MUSICAL HERALD* for January, an earnest plea was made for greater sincerity in the matter of hymn singing. The writer therein deplored the frivolity with which many a noble hymn is approached by singers, and urged a thorough reform. One cause which we think has led to a deterioration in this direction, has been the weak order of tunes which have in these latter days been admitted into the church service. There is nothing so likely to breed irreverence for sacred subjects, as the setting of them to mere jingles. A person of uncultured mind may enter with exceptional heartiness into the singing of a Scriptural subject to a polka tune, but it is the tune (or rather its pretty rhythm) which attracts him, and this, too, at the expense of the words. We can learn much from England in this matter, for the English hymnals have never lowered the standard of the tunes used in the regular service. It may at times be well to use a merely "catchy" tune in mission service, or in an infant class in a Sunday school, but in a church service, never. It would be well if American hymnwriters, composers and divines, would ponder on the question whether irreverence in *hymn music* has not led to much of the prevalent irreverence in *hymn singing*.

In the history of music there has been one branch that has been singularly neglected; it is the influence that has been exerted upon the great composers by their wives. Some of the tone masters have been singularly happy in their domestic relations, and some, unfortunately, have been quite the reverse: some of them have never entered the bonds of wedlock, and others have essayed them more than once, while others again have regretted that they ever entered them at all. None the less the happiness or unhappiness of the family relation has undoubtedly had a direct influence upon the creations which have emanated from the masters, and a history of the wives of the composers would be of interest to many who desire to gauge the influence of women in music with some degree of accuracy. The history of women as composers would be a remarkably short one, for among the millions who have studied, not a half dozen have made an impression upon the art from its creative side. The wife of Robert Franz (Hinrichs was her maiden name) was a composer of excellent *lieder*, yet the songs she produced are scarcely known to the present generation. In England, Agnes Zimmermann has given forth some creditable part music. Miss Helen Hopekirk may be counted in the ranks of the producers of the smaller forms: but in France for the first time, a woman has made a sensation in the large forms by producing a great "Ode to Liberty!" in the full cantata form. Whether the great work of Augusta Holmes will take permanent rank among cantatas remains to be seen, but at least the attempt should interest all who have watched the musical progress of women. Meanwhile Clara Schumann is at the head of a small band of female composers, and even with her the success is not a remarkable one, for when, some years ago, a concert composed entirely of

her works was given, the result was in some degree soporific.

Clara Schumann, if not taking highest rank as a composer, deserves the highest place as a composer's wife, for she devoted her existence to making her husband's works known while he was alive, and to building up his fame when he was dead. The passion which Schumann conceived for Clara Wieck led to the composition of some of his finest piano works, and the happy end of his great trials, by marriage, brought forth the two finest cycles of songs ever composed—the "Woman's Life and Love" and "Poet's Love," in which he endeavored to portray the great affection which had moved them, both from the male and female point of view. To his happy marriage, also, can be traced the production of his finest symphony—that in B-flat—and therefore, to Clara Schumann, the world indirectly owes some of the masterpieces of our art. The story of their affection is as interesting and pathetic as that of the loves and lives of Heloise and Abelard, or of Petrarch and his Laura, and is a far loftier theme than the absurd sentimentalities about the "Moonlight sonata," the "Adieu" and other episodes in the lives of composers, which have crept into history, and which, moreover, had their origin only in the minds of imaginative biographers. That Schumann's insanity had its origin in the mental distress he went through in winning his wife, is by no means established, for melancholia was hereditary in his family and even before this episode had begun, the seeds of mental alienation had taken root. That they germinated so late, is probably due to the happy life which he led with his noble wife.

In one respect Cosima Wagner resembles Clara Schumann; she is devoting her whole life of widowhood to the extension of the theories of her late husband, But there the resemblance ends. Wagner was not a nature to be influenced in his compositions even by those whom he held dearest, and, while Clara Schumann directly evoked some of the great works of her husband, no such immediate influence can be traced between the compositions of Wagner and his wife, save in the case of the "Siegfried Idylle," which was composed by the master to celebrate her love, their son Siegfried, and the happy days they spent in Switzerland.

Wagner was twice married, his first wife, a singer in one of the theatres where Wagner directed, was a great beauty, and a loving, self-sacrificing nature. She bore actual poverty with her husband in the dark days when he struggled, unrecognized, in Paris. Unfortunately she was unable to comprehend the scope of Wagner's genius, and this created an abyss between the pair which all her affection was unable to overcome, and poor Minna Planer was sacrificed on the altar of that genius. They separated, and soon after her death, the composer married the divorced wife of von Bülow, a nature which fully understood his artistic aims and which proved a veritable helpmate to him in his subsequent career. The union was a very happy one, and never could Wagner, both as a composer and man, have met with more absolute recognition

than he did at the hands of his second wife. He, too, gave her a greater affection than he had ever shown to human being before.

Bach was by no means a "bach," for he was twice married and had a family of more than a score of children, twelve sons, one of them (Wilhelm Friedemann) a genius, four of them great musicians and composers, and one an idiot. The children of the first wife seem to have possessed the most remarkable talents. Bach left her at one time, to go on a short tour; she was in perfect health when he departed, but when he returned she was in the grave. The entire domestic life of the old composer was like that of a Scriptural patriarch. He lived tranquilly amid his large family, trusting in God, and singing his praises in loftiest music. He soon married again, and seems to have lived as peacefully with his second wife as with his first. When he died, the large family was obliged to disperse, to earn their bread, for the great composer died very poor. The widow, now grown old, had no where to turn for aid, and to the everlasting disgrace of the city of Leipsic, which Bach had served so long and well, she was obliged to end her days in the poorhouse there. It is a strange fact that the family which was so numerous when Bach died in 1750, became entirely extinct in the early part of this century, and it is also sad to know that many of them underwent the severest privations of poverty.

Beethoven and Haendel were both unmarried, but the former was not uninfluenced by the charms of women. The beautiful song, "Adelaide" was the result of an unrequited attachment on the part of the composer, and the romance of the seventh and the humor of the eighth symphony (a perfect outburst of animal spirits) owe their origin to the fact that the composer was in love when he wrote the works. With Haendel the case was different, for, altho his biographers speak of the fact that two different ladies of quality conceived an affection for him, the case is by no means proven, the fair admirers remain incognito, and the whole affair may have arisen in that hero-worship which seizes upon so many of the musical biographers. Even if true, there is not a scrap of evidence that the composer in the least degree returned the passion he inspired. In fact Haendel was at times as rough with the softer sex as he was with the men; his threat to throw Cuzzoni out of the window of the theatre, where a rehearsal was in progress, and where the caprices of the prima donna promised to interrupt matters, shows that he was not always chivalric in his treatment of the sex. It is impossible to trace any of his compositions to female influence.

Spohr married a celebrated harpist—Dorette Scheidler—hence some of his works are for that instrument, which really became important only after Erard's improvements in 1810. He also composed works for violin and harp, in which he and his wife appeared in concert; thus some of his compositions came about directly owing to his wife. She certainly deserved the compliment at

his hands, for when, upon his deathbed, he spoke of the possibility of the music of heaven being different from that of earth, his spouse showed how she valued his works by replying, "It may be different, but it cannot be better than yours!"

Weber also married a musician—Caroline Brandt—a soubrette of the German stage. The lady, while not very keenly alive to the loftiness of the art, became, after marriage, a good wife. Among all these citations of conjugal bliss, at least one specimen of the reverse may be noted; Haydn had a thorough experience of domestic infelicity. He married the elder daughter of a wigmaker, having fallen in love with the younger, but she declining to marry, he obliged the father, after earnest solicitations, by transferring his affections, yet keeping them in the family. The result was disastrous, for she proved to be utterly unfitted for the composer, and their married life seems to have been especially tempestuous. Haydn on his part, however, was not altogether an immaculate angel, and gave cause for many a well-founded jealousy.

With one more allusion to a composer's wife, we close this feminine subject; the wife of Mozart was to him a pleasant companion, a congenial nature. Poor lady! she had but little to share with him but poverty, but they bore it bravely together and Mozart's sunny nature was sufficient to gild it. Yet it might have been better if Mozart, like Schubert, had yielded to the decree of an empty purse, and never married.

A few years ago Mme. Schumann found among her husband's papers, an interesting letter, signed Charles Hallé, Stephen Heller, Richard Wagner, which had been written jointly by the three young friends, after Mr. Hallé had played Schumann's *Carnival* (Op. 9), just received from Germany. The letter was written in the fullness of their enthusiasm and appreciation of the graceful fancies and picturesque merriment of those charming pieces. At that time Schumann was little known as a composer, altho somewhat famous as a critic.

Neither of the friends would then have ventured to predict the future fame of Wagner, whose creative power was not even suspected.

Heine was often a guest at the homes of the two friends, Hallé and Heller, who were boundless in their admiration of their fellow-countryman. They would together dream of "dear, distant Germany," and for a time forget Paris, which, nevertheless, had an irresistible fascination for the poet. A writer in the "Musical Standard" says of these meetings: "It was a special delight of the young men to hear Heine recite his own verses; so completely were they carried away by the exquisite grace and feeling of his delivery of the more pathetic and sentimental poems that it seemed to them quite in keeping with the fitness of things, that he himself should murmur 'Schön' at the end of them."

Young Hallé was held in high esteem by the famous Paganini, and many were the efforts made to hear the great violinist. The same writer says: "To have heard Paganini play would have been deemed a magnificent



reward for any amount of trouble in his power to take, but tho the young pianist was ready to play as often and as long as the famous artist desired, he was too modest to ask him for music in return. Time after time he hoped against hope that one day he might either accompany his distinguished friend, or in some fashion hear his magic tone and marvelous execution. But visit after visit had been paid in vain. Paganini had made no sign, until one day, after the young enthusiast had begun to despair, to his intense joy, the eccentric musician opened his violin case and took out his instrument. Almost breathless with excitement the young devotee saw the great man begin to tune the precious violin; then, when all was ready, he took up the bow, but, alas! after a brief pause, he put it down again! and, without a smile or word of explanation, he quietly replaced the violin in its case."

In later years Sir Charles Hallé made frequent visits to Germany. In 1842 he spent several weeks with Mendelssohn in Frankfurt. On this occasion he gave a concert which many would willingly have traveled far to attend. The program included Bach's Triple Concerto, which was played by Mendelssohn, Ferdinand Heller and Charles Hallé.

#### RUBINSTEIN.

The recent festival in St. Petersburg, in honor of the great Russian master has made the details of his remarkable and in many respects characteristic life, most prominent. The poverty, the struggle, the long-delayed appreciation of talent which has marked the lives of so many of the masters—all were for him, and over all he arose in the splendor and majesty of his genius.

Born in the village of Wichwatinez, near the boundary of Bessarabia, on Nov. 16th or 18th, 1829, his mother, who had received a good musical education, began to teach the little Anton when he was six years old. An acquaintance, recognizing the boy's talent, recommended Alexander Villoing, with whom he continued until his thirteenth year; the family not being able to pay for his lessons, Villoing instructed him *gratis*. The theory of music he studied later in Berlin, under Dehn. Rubinstein says of Villoing: "I am indebted to him for a sound basis, which can never give way." In 1840 Rubinstein went to Paris, hoping to enter the Conservatory there, but in this he was prevented, as he always supposes, by the influence of Villoing, who was unwilling to entrust his pupil's education to other hands. A year later, by the advice of Liszt, Villoing took him to Germany, Holland, and England, where he gave concerts, and was cordially received at the respective courts. In 1843, at the age of fourteen, he gave his first concert in St. Petersburg. The czar (Nicholas) was most friendly; he embraced the young virtuoso and said, jokingly: "I salute your excellency!"

Rubinstein's parents were living in Moscow in very poor circumstances. When their son arrived there, the many costly presents which he had received at the various courts, at once found their way into the pawn shops—from which they were never redeemed. The mother, dissatisfied with the musical development of Anton, dur-

ing his concert tour, at once determined to take her two sons, Anton and Nicholas, to Berlin, where Anton remained under Dehn until 1846. He then went to Vienna, taking letters of recommendation from the Russian Ambassador in Berlin. No answers being received to those which he had forwarded, he determined to open one of these letters, and to his astonishment read as follows: "My own and my wife's position impose upon us the irksome duty of recommending various of our country-men upon their persistent requests. For this reason I recommend to you the bearer of this letter, a certain Rubinstein!"

It was clear to him now why his letters had remained unanswered. He then began to give lessons from which his income was insufficient for his actual necessities. He had his abode in a miserable little garret, where he suffered bitter want, often without the means to buy himself a dinner. Here he remained for nearly a year and a half, when suddenly Liszt appeared in the poverty stricken room. He had no idea that the young musician was in such straits, supposing that necessary supplies were sent from home. Liszt took Rubinstein at once to his house, and from that time a great friendship existed between them.

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There is a charm, a power, that sways the heart;  
Bids every passion revel or be still;  
Inspires with rage, or all our cares dissolves;  
Can soothe distraction, and almost despair.

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#### THE MUSE OF ISRAEL.

Mourn not the Muse of Israel's children flown,  
O sons, that nigh her Wall of Wailing moan—  
Deem not her tuneful day forever fled,  
Her cantors gone—their vibrant grandeur dead,  
For Judah lives while Levi's songs are sung,  
Or love or grief from lyre of David wrung—  
While captive chants o'er Babylon waters' side—  
As timbrels over Egypt's yawning tide,  
Plaintive in cadence of their long ago,  
Enchain the soul with psalteries of woe!

Sweet through the Age's air she breathes again  
The rhythmic charm by her bequeathed to men;  
And still her harp its theme harmonious brings,  
Though ruthless hands essay to rend the strings;  
Rossini, Mendelssohn and Meyerbeer—  
With such her Genius fills the Century's ear;  
Her dulcet melody enchanting floats  
On Pasta's wave—on Grisi's liquid notes—  
On voiceful grace of all who ceaseless throng  
To blend her chords of psalmody and song—  
From joys that Miriam's jubilation rang  
To sorrows Jephtha's daughter dolorous sang.

O Israel's marvelous muse, what deathless power  
Invests thy pensive life with vital dower—  
Æolian harp hung o'er one race alone,  
Whence is the breeze that wafts thy stayless tone?  
'Tis that which bore the Sire at Heaven's command  
Across Euphrates to thy hallowed land,  
His Spirit bids thee sad or buoyant be  
His canticles of Zion sigh or sing through thee!

HENRY O'MEARA.

# MUSICAL READING COURSE.

REQUIRED READINGS FOR MARCH—BEETHOVEN'S NINE SYMPHONIES, BY SIR GEORGE GROVE,\* AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

We wish these three months were sufficient to set the gigantic and gracious personality of the great Beethoven before our readers once forever, never to dim. We remember well how a wise, man, revered for great knowledge and character used to say to the young men who sat at his feet. "Attract yourselves to some great spirit and let the currents of his being flow through yours to awaken and stimulate and mould you."

We would repeat here in this impressive connection the high precept. If Beethoven and his great forerunner, Bach, form the poles from which, through your heart and brain, course the tides of power, you will not miss the greatness of music.

Beethoven's loftiest expression lies in the nine immortal symphonies. None of our readers will soon know them too well; none of our readers can miss knowing something of them:—therefore the recommendation of Mr. Grove's book, which offers the best treatment of them to be found in English.

Full scores of all except the ninth may be obtained in the Peters and Litolf editions at the surprising list price of \$1.50. We would advise every reader to possess at least one. Even a blind endeavor to discover the principles of its structure would be a real advantage and stimulant.

The sonatas are better known. The modern cheap editions forbid any excuse for not owning them. They may well be associated with the Well-tempered Clavichord as the musicians' daily bread. The writer of "Beethoven's Place in Art," protests that his judgment can scarcely be an unbiased one, saying, "For ten years I have known every note of at least twenty-five of the sonatas well enough to write them from memory, and all the others are so deeply fixed in my mind that I could, without reference to the book, detect any deviation from the text in another's rendering." He speaks similarly of the symphonies. The quotation suggests the process of real musical education and erects something of an ideal toward which every thoughtful student is surely striving. And our protest in return is that only one so filled is qualified to express judgment upon a master's work and place.

Beethoven's greatest contemporary, after the death of Mozart and Haydn, was Schubert. He will next occupy our attention.

We shall study his life next, using the biography by H. F. Frost in the Great Musicians' Series. Peters edition has a well chosen album of his piano pieces; Augener, the best editions perhaps of his songs, containing English words.

## SELECTED READINGS—CONTINUEU.

"As Beethoven, in his instrumental music generally took his starting point from Haydn and Mozart, so in his sonatas he first trod in the footsteps of these composers. But when he had reached greater maturity and independence, Beethoven left these paths, struck out a new way and took a fresh aim, raised both the form and matter of the sonata, breathed into it a spirit such as Haydn and Mozart had never known; in a word gave to it that peculiar, and as yet unreached, depth and grandeur, which ever awaken afresh the unqualified admiration of the true lover of music. Unlike Haydn and Mozart, Beethoven was so entirely absorbed in this kind of music and displayed in it so much of the essential character of his genius, that Hand, in his "Ästhetik der Ton Kunst," comes to the conclusion that Beethoven's originality is pre-eminently recognizable in his sonatas. This is asserting too much, for the strong point of his music rests really in the symphonies and quartets, tho it is true that the sonatas give us one of the best opportunities for a complete comprehension of this composer. It is precisely in the sonata that the stages of Beethoven's artistic growth may be traced with the greatest certainty, for even Beethoven was not all at once what he became in his prime. The gradual growth and ripening of his mind—surely one of the most interesting psychological periods in the course of a great artist's development—is more clearly illustrated in his sonatas than in his other works. Nowhere else are those fine, gradual changes, that progress towards an ever-increasing independence, so noticeable and so traceable. On the other hand, what an unbridged chasm exists between the second and third symphonies, between the quartets op. 18 and those three constellations, op. 59. The sonatas, surrounding and connecting these works, form the intermediary stages, build the bridge over the chasm, and solve the problem. If the question be now asked, 'What are the contents of the Beethoven sonatas?' it can only be fully answered by the following explanation of the different works. Meanwhile we must set forth some general points of view, and the common ground from which the consideration of particular parts arises; in other words, the nature of Beethoven's artistic individuality and of his instrumental music generally, must be shown in its universal features in order to get the surest foundation for the apprehension of the particular and special.

"The simple characteristic of his genius is, in my opinion, the richest fancy, closely allied with a dreamy, unfathomable depth of soul, elevated by a lofty intellectual consciousness, and sustained by a strong will and moral character. In Beethoven, imagination, feeling, intellect and character are developed with equal power and significance, and in perfect harmony with each other. From this basis, it seems to me, the finest passages are naturally developed, as on it they are unmistakably to be traced. Nor can this close connection of fancy, feeling, intellect and character be realized except by a strong subjectiveness, nor one-sided or wrapt-up in itself, but in unison with objective qualities equally potent.

"In contrast to Mozart and other composers, Beethoven has been called a pre-eminently subjective artist with whom form was subservient to subjective matter. There is some truth in the statement, but we must guard against misunderstanding, for with all his self-absorption, Beethoven has more true objectiveness than many of the 'soi-disant' objective composers. Such fully developed, tensely strung subjectiveness can rarely exist without a struggle, at least not without deep stirring ex-

\* Price, Postpaid, \$1.40.

The above may be ordered through the HERALD.

citement, could it come into being, and in contact with other existences. Do we not find it especially so with Beethoven? Concerning the idiosyncrasy of Beethoven's instrumental music, Brendel, with admirable concession, thus writes in his 'Musical History':

"The chief characteristic of Beethoven's instrumental music is the increased power of the subject—matter resulting in the heightening and extending of all the means of expression. Following this increasing significance of the matter, we see a striving after the utmost clearness of expression, by which music alone, not united to words, is made capable of representing definite states of mind. In earlier times with Haydn and Mozart, the common character of instrumental music was a free play of vague, general expression. Beethoven, on the contrary, expressed definite situations, and portrayed clearly recognizable states of mind. Closely allied with this was his endeavor to set a poetical image before the mind of the hearer while the dramatic life of his compositions was evolved by development of the matter. Mozart's aim had been an intelligent and logical working out of the form which a piece of music took. But with Beethoven the formal treatment ceases to be a leading consideration and the tone-part, following his poetical object, brings before us a soul picture, rich in various moods and feelings. Finally, the humorous element also plays its parts in his works."

"Beethoven's Sonatas, as the reflection of the general artistic personality of their composer, are conspicuous for increased dimensions for the representation of definite frames of mind and for their poetic tendency. Certainly the range is in no way so comprehensive as, for example, it is in the symphony. In the latter the sentiment is preponderantly objective and general, tho in the light of a Beethoven subjectiveness. In the sonatas Beethoven refers only to his innermost self. Buried the secrets of his own heart, to the piano alone does he confide the concerns of his own inmost soul. At first Beethoven trod in the path of his predecessors, Haydn and Mozart, yet in the works belonging to that time his individuality continually becomes more conspicuous. This is the first period. Then Beethoven has emancipated himself, stands alone, has reached maturity and independence, has become a man in the fullest sense of the word. This is the second period. In the course of his artistic life, partly in consequence of outward, partly of inward circumstances, Beethoven continually retreats into himself; he, so to speak, isolates his soul's life, raises his subjectiveness to a point at which the artist appears an isolated being, and only the most individual feelings are represented. This is called the third period.

"To the first period the first twenty or thirty works are, on an average, assigned; to the second, those up to a hundred; and to the third period the works beyond that number. To draw a definite boundary line is in the nature of things impossible, since then, as now, the numbers prefixed to the works did not in a great measure at all correspond to the time of their composition, therefore the so-called opus numbers can afford no criterion. Then again, every thing in Beethoven's works flows in such a living stream that abstract divisions cannot be set up in single works; the transitions are too fine. In its profoundest depths Beethoven's style is certainly but one; that something which distinguishes him from other masters does not appear for the first time in his later works. Yet such characteristic differences appear in his unity, that each period surely has its 'raison d'être.'"

## ✠ BEETHOVEN'S PLACE IN ART.

According to Schumann he is the Apollo, the very god of music. All others are mere interpreters, or servants. Some of the servants of Art were wonderful Prophets, it is true. They were often stoned and driven hard, but persistently they pointed unerringly, unfalteringly to "him that should come." Some in gentle cadence, and others in tones of thunder. Bach paved the way—made the highest triumphs in musical art possible. He taught the world how to think music, how to hear music, how to understand music. There are many books on this subject: "How to understand music." They are not all so inscribed but there are many that have precisely that purpose. All works on Harmony, Counterpoint, Form, Analysis, etc., look to that end. Many of these are very valuable. But surpassing all other books along this line ever written for the piano student, are the two volumes by old John Sebastian Bach entitled "The Well Tempered Clavichord." He who has devoted many an honest faithful hour to these luminous pages, may best claim to understand music. Musical intelligence does not spring from acquaintance with Richter after all; it is acquaintance with Bach. Richter may take the timid student by the hand and lead him to the imperturbable old master, and help him to follow "where the master leadeth," but after all it is Bach that must continue to open the portals of the Temple of Musical Art for every earnest student. One can only pity the soul that tries to climb up by some other way. It is only painful to listen to the gabble of those who begin with Chopin and Brahms and make their musical education depend entirely on these. Only thro' Bach does one ever reach the sacred altar where Beethoven offered up himself as a sacrifice for the world. Who shall care for these prophets? All that love the fulfilment of prophecy.

Haydn and Mozart were also chosen prophets. Anointed from on high, and consecrated to a beautiful mission. They came with sweeter voice, with more of gentleness, persuasiveness, entreating even to linger yet a little longer, until music's greatest master should appear. Take the G minor symphony of Mozart. Is there not a distinct mention of Beethoven's name in some of these utterances of the wonderful magician? The first movement is to the writer, the most heavenly of all the dreams in musical art. It is a dream of Beethoven. Not such as Beethoven might have written; but like all other dreams, prophetic, graceful, perfect. Such perfection Beethoven never attained; for Beethoven was the truly human fulfilment of a divinely inspired prophecy to which Mozart gave utterance. But this symphony is a disappointment to all who come to Mozart thro' the modern school. Let all such students keep their hands off. Mozart does not deserve to be profaned. Only thro' the purifying influences of Bach, who is the very door to the temple, should Mozart be approached.

There were other prophets—earlier and later. There were a few great prophets, and many minor prophets, and they one and all pointed to Beethoven.

Beethoven helped to set in motion that resistless tide of civilizing influences that has characterized the nineteenth century. He is one of those who made progress possible. For in the direction of civilization the uppermost need of the world was the higher Christian development of human sensibility. Men did not know themselves; how could they know their neighbors? They could not love their fellowmen knowing so little of real human emotion. It was easy enough

for man to oppress fellow-man, to enslave him, to exercise the right of might, and might alone, as long as there was so little of spiritual development, and necessarily little of sympathy. The spiritual progress of the world, since Beethoven's time has been marvelous; what men, honest and conscientious men, could do one hundred years ago, without any compunction of conscience, not even the vulgar crowd would tolerate today. This might be illustrated in many ways, and in many particulars. Even in common conversation some things that were genteel and passable in the most politic circles even fifty years ago, would now be revoltingly coarse in any respectable society. We are more sensitive. Kinder words are used; a sweeter charity prevails; human nature has grown nobler; Christ's Kingdom has come nearer.

Great men followed Beethoven; since his coming a host have appeared. It is easier to be a profound musician since music has been incarnated. Musical inspiration is more universal; musical gifts are more common. There are more tears to-day; for the hearts of men have been touched.

Grillparzen once said of Robert Schumann's own "Clara" that she was "the innocent child who first unlocked the casket in which Beethoven had buried his great heart." It may be truly said that while there have been great musicians since his time, their greatness has consisted mainly in the bringing humanity nearer to the ideal which Beethoven revealed. They have all been busily engaged in the stupendous task of "unlocking the casket" where the great heart was buried. They are commentators, all. They are interpreters, *even to Wagner*. So let us receive the master. For, after all, Beethoven is only the name of one sent to perform a lofty mission for One who "made Himself equal with God" and who for the World was Crucified. For the music of Beethoven is Christian music—Sacred music—Heart music. And it's mission is only just begun.—*E. E. A., Hartford, Conn.*

Music is designed for the masses, it belongs to the masses, it is one of the principal means, outside of Christianity, to refine the masses.

#### MISERERE ME! DEUS.

Saviour when life's tearless sorrows  
Darken all our path below,  
When the narrow way seems endless  
And we miss the sunset glow;

While we stumble on the mountains  
And grow weary in the dells,  
Help us Saviour! stand beside us  
While we ring life's matin bells.

Guide us Lord, amid the pitfalls,  
Help us wipe the blinding tears  
Lest they fall and blight the roses  
That pass with us down the years.

Hold our trembling hands still closer  
When we near the valley's rim,  
Fold us to thy gentle bosom  
While we chant life's vesper hymn.

KIL COURTLAND.

## CHURCH MUSIC.

### LETTERS FROM THE CLERGY.

It is very encouraging to know with what heartiness and emphasis the pulpit is pronouncing for a more devotional Praise Service. We give some specimens of the many letters of endorsement we are constantly receiving.

FROM D. L. LEONARD, PASTOR HARKNESS MEMORIAL CONGREGATIONAL CHURCH, BELLEVUE, O.—"I have felt the woes of listening helplessly to music utterly unfit for the sanctuary, and shall be most glad to help on a healing agitation to the utmost."

FROM REV. C. W. PARK, BIRMINGHAM, Ct.—"I am cordially with you in your effort to elevate the service of song in our churches. I am working away at that very thing here in my own church—not without results which are visible, at least to me, and encouraging."

FROM REV. C. H. RICHARDS, PASTOR FIRST CONGREGATIONAL CHURCH, MADISON, Wis.—"I am in heartiest sympathy with your effort to elevate the character of church music. Both art and religion suffer harm from much that is now rendered, which is florid, sentimental and unsuited to the place, and which therefore depraves the taste and injures the service of religion. Our church music should be for worship, and not for entertainment. Good musical directors in our churches, with right ideals, and of first-rate executive ability, will be in large demand in the next twenty-five years. I am glad THE HERALD is at work in this line, and I hope it will be greatly useful in bringing a multitude of churches to make their service of song the genuine voicing of praise and prayer, instead of a mere musical performance."

FROM REV. L. W. STAPLES, PASTOR BOSTON STREET M. E. CHURCH, LYNN.—"I have just finished reading your letter in regard to sacred music, accompanying MUSICAL HERALD, and my soul says fervently, Amen!

Yes, much *needs* to be done, much *can* be done to liberate the angel of Christian song from the meshes which a senseless custom has thrown over her wings.

1.—Give us the highest, sweetest poetry to sing; poetry that is full of gospel truth, poetry that pulsates with the great realities of the Redemption, that breathes holy inspiration and comfort, and prayer, and worship; we have a wealth of heaven-inspired hymns from which to select.

2.—Give us music for such poetry that is also heaven born. Music that the people can comprehend, that throbs with devotion, that emphasizes the grand truths of the song, that holds them trembling in the ears of the listener for days and weeks. Give us such music in place of that which mutilates the sense, tortures the ear of the devout soul, and worse still, loses the devotion of the words in a labyrinth of operatic repetitions and vocal gymnastics.

In a word liberate the angel, unbind the power that naturally inheres in Christian song, and music will hover over our worship with benedictions of blessing, and thrill our hearts with inspirations of power. Pardon my ignorance if my thought is not correct, but I imagine that many a conscientious Christian choir leader, greatly desiring better things, and trying to find the proper combination of words and music necessary

to better things, finds it no easy task, if not quite impossible, in the published music of today, and I suggest [the question if it is not quite as impossible for a Christless musician to compose music that shall stir and bless the soul of devout worshippers as for an atheistic infidel to write a Christian hymn? Oh, for devout composers who themselves feel the great truths to which they would give wings!

I am in most hearty sympathy with your well directed efforts toward this much needed improvement in Christian service, and I earnestly pray for your largest success and that in the management of music in all our churches, we may soon witness the wedlock of common sense with genuine devotion.

#### RIGHT THO REVOLUTIONARY.

So says Rev. J. R. Dunkerley in the following letter;

"I have for some time been having very serious thought regarding the subject of church music. No doubt thousands of ministers are feeling the same. It amounts at times to deep anxiety. God bless you in your undertaking to help us in this work!

"As I look at a mixed congregation singing, I am sometimes filled with disgust at seeing the most ungodly people lustily joining in the most tender and thoughtful hymns. What a vast amount of lying is being done in the singing in our services. Suppose the minister should say to the congregation which has just been singing that beautiful hymn, 'When I survey the wondrous cross,' 'I wish every one who honestly can say that the singing has expressed the real sentiment of the heart, to rise,' not one of all the unsaved would make such a profession; and in some congregations there are hundreds of such at a time singing just such hymns. And yet dare we tell the people who thus profess in song what they would shrink from doing in ordinary speech, that they ought not to sing what they do not mean? If so, there would be a wonderful revolution in congregational singing. I am thinking that the character of our modern Sunday-school singing has much to do with this evil; and, of course, if something is not done the evil will increase.

"There is an increasing demand that Protestantism shall pay more attention to church music. This demand comes largely from people outside of the churches. It does seem that music is destined to have a more prominent place in the worship of evangelical denominations in the future than it has ever had in the past. But who will undertake this work? Nearly every pastor is made to feel that this part of the service is taken entirely out of his hands, and is placed in the hands often of ungodly people, or at best, of paid professional musicians. Certainly he may read the hymns; but as for anything else, he is counted out. Suppose there were a change made in this particular, and every minister were taken into the counsels of the musicians, indeed, offered cordially entire control, how many ministers know anything about music? Hardly one in a score would be able to make a suitable suggestion. Our training is at fault on this point. We have lectures and books to tell us how to preach and conduct the service in other respects, but it does seem everywhere to be taken for granted that this part of the service need receive no serious attention from the minister. If you could inspire more interest among the ministers and the theological seminaries in this matter, it would be a great blessing.

"One great difficulty is that there is no Bible standard for the conduct of praise in the services of the church. Can we

get anything like a right standard? Shall there be a choir? If so, a paid choir or one made up of the members of the church? Shall there be a precentor to lead the congregation, even where there is a choir? Shall there be solos? I think a combination of all these features is about the right ideal. Then as to instruments. That is coming to be a vexed question in some places. Shall we have an orchestra?

"I think there will be a gradual reaction against the popular light and trashy singing. The minister must take the lead in this reform.

"By the way, since everything nowadays must have a convention, would it not be a good plan for you to sometime in the near future call a convention of ministers and musicians to discuss the different subjects which come under this head? I should be glad to attend.

"Let me thank you again for your favor and effort to help pastors."

#### IMPROVISED VOLUNTARIES.

"Our readers will no doubt remember that in a former number we printed a most interesting letter from Dr. E. J. Hopkins in which he quoted from a sermon 'preached at St. Bride's Church on St. Cecilia's Day, Nov. 22nd, 1695,' by Dr. Charles Hickman. That learned divine said in his dedication of the printed sermon:

"Since you have been so hard upon me as to make me preach, without allowing me time to think, and harder yet, to make me publish my undigested thoughts, I hope the world will pardon this imperfect discourse, and look upon it, *not as a composition but as a voluntary.*'

"It would seem, therefore, that in Dr. Hickman's time the music played before the service was extemporised. On this point Dr. Hopkins wrote to us:

"Apart from the kindness of the whole production, it contains an incidental allusion to the two old meanings of the word *voluntary* which will not be lost on those of your readers who take an interest in 'historical items.' Dr. Busby in his 'Dictionary of Music,' 1813 says: 'A Voluntary is an extempore performance upon, or a composition written for, the organ,' adding further on, that 'The Voluntary was originally so called because its performance or non-performance was at the option of the organist.' Dr. Hickman's expressed wish that his discourse should be looked upon not as a composition but a Voluntary thus verifies the tradition that Dr. Busby put on record, viz., that a Voluntary was an *improvisation* rather than a written work. It is likewise a very early instance of the use of the word 'Voluntary' in a musical sense."

"Looking on the opening voluntary therefore as an extemporisation, let us consider some of its essentials. First of all, a good extemporiser must, of necessity, be a skilled harmonist and contrapuntist. Without these qualifications any attempt at extempore playing will certainly result in rapid, meaningless, formless wandering from key to key—a scrap of melody here, a few chords there, and confusion everywhere. A theme, short and suitable, should be chosen, jotted down in pencil, and put on the desk. The key being selected, the modes in which the theme may be treated are as various as the whole science of harmony and the resources of counterpoint. It may, for instance, be made a canon at the third, fifth, or octave; it may appear in the various guises of augmentation, diminution, and inversion; it may be turned from major to minor, or *vice versa*: it may be treated as a *canto fermo*, and adorned with

all the graces of strict and florid counterpoint; it may be harmonized in several ways; it may be varied in color or form, or color as well as form may be changed together. The 'variation form,' too, may often be utilised, so long as the treatment does not degenerate into the abominations which are to-day too often mis-called variations. For genuine patterns of the true meaning and depth of variations the organist may with profit refer to Beethoven's well-known sonata in A-flat (No. 12 of the 32), to Spohr's concertos for the violin, to Mendelssohn's and Haydn's variations, and to many others which will suggest themselves as fine specimens of the variations proper. To extemporise well is not by any means an easy thing. It requires manual and pedal ability; a clear and logical mind, capable of *thinking out* a subject, and of sketching out what is to come while playing what has been previously sketched. The opening voluntary should always soothe the mind and prepare it for the solemn devotion in which it is about to engage.—*Musical Standard*.

#### THE USE OF SECULAR AIRS.

*The Churchman*, discussing the subject of the use of arrangements of operatic selections for the church services, says:—

Certainly Lohengrin, Tannhäuser and Parsifal are imbued with a strong religious sentiment, but that by no means proves that the music may be appropriately used in the services of the Church. As a rule all adaptations are bad. If the composition be worth anything, the music is indissolubly wedded to the idea expressed by the words, and to divorce them and wed it to words of different import is a wrong to the composer and a violation of a canon of correct musical taste.

For two reasons operatic and secular airs are unfit for use in Church.

First, the style is, as a rule, unecclesiastical. The Church has her school of music, and the harmony and counterpoint of good Church music differs essentially from that of ordinary secular music, as vividly as Byron's Don Juan differs from Keble's Evening Hymn. You cannot make music sacred by tacking on sacred words. \* \* \*

In spite of much that is trivial and secular in the way of music still to be learned in our churches, so great and rapid has been the growth of the Church idea in music that it will scarcely be credited that forty years ago, in one of our fashionable churches, "A Charge to Keep I Have" was sung to the Prima Donna Waltz. \* \* \*

In the second place, if music be found in operatic scores essentially religious in its structure and expression, and fitted for use in church, we should condemn it on the ground of association. Of course this is a general rule and may admit of rare exceptions. \* \* \*

It is difficult to conceive a more religious composition than the immortal Pilgrim's Chorus in Tannhäuser, but who that has ever heard that wonderful opera would care to hear the chorus sung in church, recalling, as it certainly would by association, the scene on the stage, the woods, the distant mountains, the sombre procession of hooded pilgrims, and the marvellous instrumentation of the orchestra?

No! Let the Church stick to her own music, and condemn by her action that silly saying ascribed to Wesley, that it was a pity that the devil should have all the good music. We do not know anything of the devil's music, but if he

has any, by all means let him keep it to himself. We should be very sorry to ascribe good secular music to Satanic agency, and true art is always religious. But the Church has her music, often the outcome of truly religious minds and in a religious school. It is adapted to all seasons and all occasions. Let us cultivate it and be satisfied with it.

#### ✠ THAT "APPEAL TO CAESAR."

No one can question the soundness of the position taken by J. B. W. in the January HERALD. An excellent authority on musical subjects, and one of the most scholarly musicians in America said recently, in an address in which he discussed the subject of church music, that "the bottom fact in all worship is *Communion with God*." This was something like the notion of Bach, to whom the organ was the "voice of God." When music ceases to bring men nearer to the heart of worship, when it reminds us only of the bright concert hall, or suggests only the ability of the church to provide the most fashionable artists, it ceases to have any function in the house of God. It is most refreshing to find such common sense and reason in a musical journal as the above mentioned article. It is better for the church and better for music that there should be some common decency observable in our church music. There are many who complain of the trivial character of the "Moody and Sankey" music. Much of this music is marvelously vapid and uninteresting; but it has an aim that exalts it far above much that is written for our very best choirs. It is more appropriate—the worst of it—than much that is sung in the most fashionable churches. The writer once heard a memorable rendition of the same sacred words referred to in the January HERALD: "Just as I am, without one plea." It was in a fashionable church, and they had a well-advertised quartet choir. Can anyone guess what tune they sung to these words? It was not a "Sankey" tune—nothing of the Sunday School order. It was a certain Waltz, from the "Chimes of Normandy!" But this is an extreme case of idiocy. Just such things drive us to the Gospel Hymns for refuge. Anything is better than the absence of regard for sanctity of God's house. Mistaken zeal, and in-artistic jangle are better than the loss of the idea of worship.

There is some propriety in the custom of the early Christian church in "setting apart" singers for the service of song and consecrating them to that work as if they were to stand in the sacred desk. Indeed, it would be hard to convince a thinking man that the preacher's platform is any more sacred than the choir-gallery. Why irreverence and undignified behavior and spirit are to be winked at in the choir any more than in the pulpit, it is hard to see. But the reason for the fact is not far to seek. Men are not permitted to stand in the pulpit unless there is good reason to believe that they are "spiritually-minded," and devoted to the cause of Christ. Their purposes are supposed to be pure. They must desire, above all else, the prosperity of the kingdom of Christ, or they are debarred from the ministry. This is as it should be. But anybody may conduct the song service.



The most vicious character is as acceptable as the worst in many churches, if he can only sing well. If only the musical tastes of the "fashionables" can be gratified, no questions are asked about the private character of the choir-singer; and in very few churches do people ever care what the singer aims at if he only reaches "good music."

The writer could give many illustrations of this fact: that excellent Christian people often prefer the "good music" to the "good spirit." They say the important matter is to have good music for the value of the influence of music in itself, and that the singer is only an instrument whose moral condition we have nothing to do with. But the same argument does not seem to apply to the preacher. The man more than the sermon is taken into consideration almost invariably in selecting a minister.

Thus we see that some churches, at least, do not encourage the idea of *worship* in song. The thought is not that souls shall be brought nearer to God, and into communion with him, but that musical tastes shall be gratified. Thus if the musical taste is high the music is likely to be of a high order; and if the dominant influence in the church is that of unmusical people, the music is likely to descend to a low level, even musically; but the taste, such as it is, must be pleased. This will account for the irreverent spirit so many people have with reference to the most excellent church tunes. They are not associated with worship. Indeed, it is doubtful if the words of our hymns are ever made so impressive that any large number of a congregation ever actually come to realize what they are. People do not mean to be irreverent; they are so because they have not been made to realize the presence of anything of a sacred character. They are taught to listen to the church music with reference to the performance alone, and they naturally forget there is anything else to consider.

As to reading the hymns instead of singing them it may be eminently wise in many places. Then history will begin to repeat itself; for after a few years of reading, the bishop is likely to discover some suitable and appropriate way of chanting, and the good old Gregorian tones will probably again come into general use. Perhaps as the number of Christian musical artists increases there will finally be a tendency to revive the music of the Palestrina School. Let us, who love both the church and musical art, earnestly hope that the day may soon arrive when Palestrina shall be honored in every place where needy souls shall come to worship God.

E. E. A.

Lately there was held at Bristol, England, a meeting of three hundred teachers of music, at which matters of interest to the profession were freely discussed. Among the points touched upon was the policy of obligatory examinations in strict counterpoint. Mr. Ebenezer Prout argued in favor of continuing such examinations, but Dr. Hiles of Manchester, a well-known teacher, had the boldness to declare that the study of what is called strict counterpoint was a great hindrance in the path of young musicians. He wanted to know why musicians should be so conservative—"why they should always be looking back to those old musty rules which Bach and Handel disregarded. Why go back to the rules of men who never wrote music?"—*Ex.*

"Many critics mistake the rules of the theory of music for the rules by which to criticise the beautiful in it."—*Merz.*

## QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding *fingerings*, the *interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

N. N.—1. In the first measure of *The Bridge*, song by Lady Carew, key of A, how is the half note joined to the eighth note to be played?

*Ans.*—It should be struck and held with the pedal to the end of the second quarter note.

2. Can the tremolo on the piano be indicated by joining the stems of the half notes by sixteenth or thirty second note strokes?

*Ans.*—It can; the rapidity of the movement determines the number of "strokes."

F. F.—Please recommend a few good solos and studies for a violinist who plays the standard overtures, Rode's *Air*, op. 10, Ernst's *Elegy*, nearly all the Kreutzer studies, and sonatas by Mozart.

*Ans.*—Solos: De Beriot, *Air de Ballet*; Singer, *Romanse*, Op. 10, No. 1; Raff, *Cavatina*; Charles Dancla, Op. 166, 155; Bohm, Op. 314, Nos. 12 and 1; De Beriot, Op. 121; also Sonatas with piano by Haydn and Hauptmann. Studies: Fiorillo, *36 Etudes*; Mazas, *Etudes Melodiques*, Op. 36, Books 1 and 2.

EAGLETON.—1. Please tell me what is meant by the literary part of music?

*Ans.*—You refer probably to that which has been written about music. On application the list of books on musical matters used in the N. E. Conservatory can be sent you, and you will find an excellently graded course to follow, if you desire.

2. What is the difference between chorus and refrain in vocal music?

*Ans.*—We find no real difference in general ways. The refrain is defined as a short strain which occurs after every verse. The chorus, also, fulfills this requirement.

S. L. E.—1. I have a ladies glee club; first and second treble and alto. Can you name some good collections for their use?

*Ans.*—*Part Songs* by Muller. Morse's Wellesley College Part Songs are excellent. There are numberless excellent pieces in octavo form, which can be procured for you.

2. We have also a male glee club. Can you name any operettas that would occupy the clubs singly and also concertedly?

*Ans.*—Offenbach's *Barber of Bath*; Abt's *Cinderella*. Eichberg's operettas ought to furnish you with some good material.



ANTIQUARY.—1. What is the "wolf in the organ?"

Ans.—That harsh howling sound given out by several chords when the organ has been tuned in any form of unequal temperament.

2. What is the legend of Walpurgis Night, and when does that night come?

Ans.—The Walpurgis Night—that between April 30 and May 1, named after Saint Walpurga—is memorable from the Witches's Sabbath supposed to be held in the Harz Mountains of Germany. Goethe has embodied the legend in his poem, "Walpurgis Night."

3. Do you know of any musical institution in the United States or Canada, where a free musical education is offered to deserving students?

Ans.—We know nothing of this sort. The Beneficent Society of the New England Conservatory is constantly affording the deserving, opportunities to get a musical education. Information will be gladly furnished on application.

4. Is Dr. H. S. Cutler an American, and where did he receive his training as an organist?

Ans.—He is an Englishman, and so far as we can learn was educated in England.

N. A. C.—In singing two even notes connected by a slur, is it correct to sing the last note staccato?

Ans.—When two notes of the same time value are slurred, the first is given the emphasis, unless the contrary effect is indicated by some sign. The last note need not be staccato; the stress laid on the first note will make it seem shorter.

L. J.—A piano pupil has a pain on the inside of the arm just above the elbow while playing finger work, especially Bach. What causes it?

Ans.—This is no doubt a strained cord or muscle; probably overwork is the cause; possibly too great nerve tension when playing. Rest, good food, especially muscle and nerve building food, such as beef and whole wheat bread, without sugar in any form whatever; these once cured a well known piano soloist at a critical moment and made a hard season's work possible.

H. R. C.—Should all the trills on page 8 of Schulhoff's *Agitato*, op. 15 for pianoforte, begin with the auxiliary note? I notice that some of the principal notes are preceded by the acciaccatura, others not.

Ans.—The absence of the acciaccaturas seems the result of carelessness. We should begin all the trills with the auxiliary note.

H. L. E. S.—I have a very bright pupil who plays such pieces as Schumann's "Joyous Farmer" at sight, holds her hands splendidly and gets away with all the studies in the exercises I have given her. She plays on a 5 octave reed organ, and I can find nothing difficult enough for her. What can you recommend me?

Ans.—If the pupil plays the scales and arpeggios well, she may best employ herself with the many collections of standard pieces arranged for the reed organ. Lists can be sent you.

ANON.—1. What is phrasing in music? Please give some general rules.

Ans.—Phrasing is in music very much what punctuation is in literature. We phrase in order to make the musical sentences intelligible and properly connected. Space forbids giving rules. See Grove's Dictionary, Volume II, page 706.

2. Please explain grand aria.

Ans.—This is an extended solo vocal work usually with

orchestral, very rarely with piano accompaniment. In form it is like the menuet and trio of a symphony or sonata: First Part, Second Part, repeat of First part.

3. What is the difference between grand opera and other operas?

Ans.—Outside of France—where the opera, whatever its subject, is *grand* when wholly set to music, and *comic*, whatever its subject, when containing spoken dialogue—the grand opera is the serious opera—lofty in treatment and character; the romantic opera deals with romantic subjects, and so on through the list—comic, classic, et cetera.

CELLO.—Are the following cello and pianoforte pieces by Gotterman easy? *Reverie*, Op. 54, No. 3; *Andante Religioso*, Op. 56; *Nocturne*, Op. 59, No. 1; *Romance and Tarantella*, Op. 60; *Six Short Pieces*, Op. 97.

Ans.—These works are of moderate difficulty.

CHARLOTTESVILLE.—1. Should the thumb be used much in Gottschalk's *Tremolo Etude*?

Ans.—It should.

2. Where can I find the rules for the rhythm and division of polkas and waltzes?


Ans.—See Pauer's *Musical Forms*, Novello *Musical Primers* No. 7, for general ideas. Study the works of Strauss; they are models, dance classics.

INQUIRER.—1. What are the two kinds of recitative?

Ans.—With regard to accompaniment—the "secco" or simple chord recitative, and that with worked-out accompaniment, more or less elaborate.

2. Please describe the aria and its principal forms?

Ans.—You will find one form mentioned in this issue. See also Pauer's *Musical Forms*.

MARJORIE.—1. How many notes are played to this sign  and what is it called?

Ans.—Three notes; it is called the mordent.

2. Is Stainer's the best musical dictionary?

Ans.—Stainer's is good, but Grove's is fuller, consequently more satisfactory.

3. Please name a few piano pieces as difficult as Mendelssohn's easiest *Songs Without Words*.

Ans.—P. Scharwenka, *Caprice*, Op. 45; Spindler, *Fresh Life*; Kirchner, *Albumbblatt in F*; A. D. Turner, *Tarantella*, Op. 35.

OAKLEY.—1. Can the banjo be played in all keys, or is it a limited instrument?

Ans.—The banjo has five strings, which are tuned generally to large *A*, small *e*, small *G-sharp*, small *b*, and one lined *e*. Sometimes the pitch of these strings is raised one, two or three semitones, thus placing the banjo in the keys of B-flat, B, or C. Each tuning has its own limited circle of keys and in these keys only certain chords are possible. Consequently the banjo is a limited instrument as to keys, compared with almost all other instruments.

2. Is the banjo a legitimate instrument?

Ans.—Legitimate enough, as any one, who will, may play on it; but the number of possible chords is so small and the tone color is so monotonous and vulgar, and the rhythmic and accompanimental resource so narrow, that the banjo occupies a position low down on the scale of musical expression, altho it serves well in its place.

S. D.—1. How many forms of minor scales are there, and which are most correct?

*Ans.*—Theorists are divided. We believe in four forms, tho we would not say which is the most correct.

2. I have some pupils nearly through Richardson's Instruction Book (piano) who are very awkward in playing octaves. What octave studies would you recommend?

*Ans.*—*Elements of Modern Octave Playing*, A. D. Turner.

H. C. F.—What is the best instruction book or "school" for the violin, and what would you suggest for my boy, who is eleven years old?

*Ans.*—Tours' *Violin Primer*, Novello edition, is very excellent. It is difficult to answer your second question. Some violin teacher in your neighborhood could readily answer this, as he could learn what the lad had done.

LULA A. H.—1. Explain fully what is meant by classical music.

*Ans.*—To be classic means, to serve as a model. That music deserves the adjective *classic* which presents noble, chaste and characteristic melodies, properly developed formal outlines and appropriate treatment of the musical ideas contained in the themes. Bach, Haydn, Mozart and Beethoven are the best classicists.

2. Is all classical music good?

*Ans.*—If you mean agreeable to listen to, sometimes no. If you mean perfect in construction and idea, yes. Literature and music are herein alike; the higher, or so-called classical beauties, unveil themselves to those who through study, inter course, and natural bent, have become worthy of them. Once appreciated, they become a solace and cheer for life.

3. In Chopin's piano waltz,—Op. 64, No. 1—does *tr* in measure 50 mean a trill or a mordent?

*Ans.*—A trill.

4. When did Jenny Lind die?

*Ans.*—Nov. 2, 1887.

5. Where is Christine Nilsson's home; does she still sing?

*Ans.*—We cannot learn her home. She married in March, '87 Count Casa di Mirandi. Her farewell concert was June 20, 1888.

C. L. B.—1. Who wrote the Blue Danube Waltzes and other famous dance pieces; J. Strauss, senior or junior?

*Ans.*—J. Strauss, junior, wrote the above waltzes, and most of the dance music signed by J. Strauss, and known to Americans, is by the son.

2. What violin method is used in the New England Conservatory?

*Ans.*—Tours's *Violin Primer*.

3. How far advanced should a violin player be to graduate from this Conservatory after a one year course therein?

*Ans.*—He must have played the Rode *Caprices*, have mastered the Kreutzer Studies, one and 'all, and have played the accompanying concertos of Viotti, De Beriot and others.

B. C.

"The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds.  
Is fit for treasons, stratagems and spoils,  
The motions of his spirit are as dull as night  
And his affections dark as Erebus.  
Let no such man be trusted."

—Shakespeare.

## N. E. CONSERVATORY ITEMS.

### NOTES.

The term reception was well attended by students and guests from the city, and proved a most enjoyable occasion.

The departure of Dr. Perin for Japan will signify the loss to the Conservatory of one of its warmest and most helpful friends.

On Feb. 18th and 19th, Miss C. A. White, the newly-appointed Preceptress, entertained the young ladies at "tea" in the private parlor.

Mr. and Mrs. Willis are receiving the hearty congratulations of their many friends on the advent (Feb. 9) of Harold Buckley, a most promising boy.

The Ladies Chorus, which includes all students at the Conservatory who are not especially excused, is doing excellent work. Sig. Rotoli is the conductor.

We were in error in announcing Mr. Faeltson's performance of the Maas Concerto with the Boston Symphony Orchestra for Feb. 7th and 8th. The dates are March 7th and 8th.

At the meeting of the Beneficent Society held Feb. 5th, Mrs. Julia Ward Howe presided, and Edna Dean Proctor and Hezekiah Butterworth gave readings. The meeting was very interesting and successful.

The short vacation between terms was largely improved as a period of needed recreation and relaxation. Many students spent the time with friends and others joined pleasant excursions planned by the Management for their benefit.

We record with regret the departure of Miss Corliss. Failing health obliged her to relinquish her duties as Preceptress. Miss Corliss was much beloved by the young ladies and many good wishes follow her to her home in Utica, N. Y.

On Jan. 27th the Rev. L. S. Yonkin of the North End Mission delivered an illustrated lecture upon Nathaniel Hawthorne. After a realistic sketch of the author's life Mr. Yonkin gave a brief outline of his principal works. The views were excellent.

Mr. Ginn delivered his first lecture to a Conservatory audience on Feb. 11th. His subject was announced as "The Development of a Great Character" and the lecture proved to be a strong, clear analysis of the gradual growth of power in George Washington as he passed from boyhood to manhood.

It is pleasant to know that Dr. and Mrs. Tourjée have arrived safely at Havana, and that the Doctor is already experiencing the anticipated benefit from the change to a more genial winter climate. We learn by the last mail that they have returned to Florida, where they will revel in the sunshine and flowers for some time.

A double joy is apparent in the return of Mrs. Hedrick to the Conservatory at the beginning of the current term. A very hearty greeting has welcomed her, and she, we are

assured, is very happy to be again among the thousand pleasant associations that, in the Conservatory Home, cluster about one who has always possessed among its members universal esteem and affection. No less glad is the MUSICAL HERALD to feel the support of her intelligent assistance. Mrs. Hedrick now occupies the place left vacant by Miss White's acceptance of the position of Preceptress.

An expectant audience assembled in Sleeper Hall on the evening of Jan. 29 to hear Mr. F. W. Hale lecture upon his newly-invented electro-clavier.—

Mr. Hale opened his address with a brief review of former inventions. Then after a discussion of the conditions of effective practice, he proceeded to describe and illustrate the advantages of the new contrivance. The instrument was in all respects like any other piano, but by an ingenious arrangement of levers, and the application of various electric currents, wonderful results were obtained. The movement of one lever enabled him to convert the noisy piano into a perfectly dumb clavier, equally useful for mere technical work. By the action of another lever, the amount of resistance offered by the keys could be varied at will. Meanwhile a bell-attachment, which could be used both for noiseless and for true practice, appeared in the novel role of monitor. A certain invisible knob being touched, this vigilant little detective indicated at once every break in a legato touch; pure staccato causing a separate ring at every tone. By the use of another circuit, the bell indicated also every error in regard to "overlapping," and warned the player if both hands did not touch the keys in exact accord. These circuits could be used separately or together as desired, and the result was that the player was made aware of all technical mistakes.

For more than an hour the lecturer held the close attention of his audience, and enthusiastic applause at the close of his explanation proved the universal admiration for inventor and invention. The electro clavier seems indeed likely to introduce a new era in pianoforte study. By its aid pupils will be able to master technical difficulties much more easily and quickly, and the time in the class-room can thus be devoted to the higher departments of study, such as analysis and musical interpretation.

#### GLEANINGS FROM MR. ELSON'S LECTURES.

##### WOMAN IN MUSIC.

The place occupied by woman in music has never been what it might have been because women have cultivated the art generally with the mere idea of *pleasing*.

The Grecian Sappho was the first great musician among women. She was of the Hetaræ, witty, brilliant, and immoral.

In ancient Egypt dancing and music were closely associated and both vocations were followed by the low-caste women only.

The ancient use of the word "dance" means strictly "pantomime."

Improvisation was the very genius of ancient music.

Music in Egypt meant the union of all the muses; poetry and music being especially united.

Under the influence of Christianity woman gained a higher position in music, as in all else.

In the middle ages music became a part of woman's education.

Nero's saying: "Music unheard is valueless" indicates the low idea too often held in regard to music.

The vexed question, why are there no women composers of high rank, is still unanswered, but in general it may be said that women can *perceive* and interpret rather than originate.

The Roman comic opera copied the Greek but was much weaker, with no special purpose.

Chanting was universal and even the great orators chanted their speeches. A slave with a pitch pipe stood behind Cicero to keep him true to the desired pitch.

Owing to the gulf of the Dark Ages between us and the ancient Greek music, the actual character of the notation is unknown.

In the miracle plays of the Middle Ages the parts of the Saviour and other lofty characters were much sought for by actors, but the parts of Judas, Satan and the imps were best paid because of the risk from the fury of the populace.

##### THE OPERA.

The opera is, without question, the noblest musical form we possess; the combination of the voice with instruments.

The old Greek tragedies are the earliest forms of opera.

Greek choruses were supported by wealthy citizens at such an expense that there was a proverb in Athens "the way to ruin a man is to appoint him master of a chorus." Yet the honor was coveted; a laurel wreath was awarded to the patron of the chorus judged the best in the public contests.

The conductor of the chorus kept time with his foot, wearing a leaden shoe with which to beat the rhythm.

In later times conductors controlled the orchestras by playing the harpsichord in the midst of the musicians.

The earliest operas of Aristophanes were all sarcasms with an underlying purpose.

##### CONCERTS.

January 24. Concert. Program: Rondo Capriccioso, Mendelssohn, Miss Mena Heegaard; Old Heidelberg, Jensen, Mr. A. B. Hitchcock; Romance Sans Paroles, Sivioli, An Die Heimath, Hauser, Mr. Chas. E. McLaughlin; Death of Marmion, Sir Walter Scott, Miss Florence V. Hopkins; Romance from E minor concerto, Chopin, Miss Heegaard; The Vagabond, Molloy, Clover Blossoms, A. W. Thayer, Mr. Hitchcock.

January 28. Vocal recital given by pupils of Signor Augusto Rotoli, assisted by Miss Heegaard, accompanist, Mr. Goodrich, organist. Program: part first: Grand Choeur, (for organ), Guilmant, Mr. Goodrich; Ave Maria, (From "Loreley," ) Mendelssohn, Miss Alice Philbrook and Ladies Chorus; Vi Ravviso, Aria from "Sonambula," Bellini, Mr. George Glover; Non Torno (Melodia), Mattei, Miss Roma Davey; The Portrait, Schubert, Bid Me Love, Hatton, Mr. Edward Gardiner; Jerusalem, Mendelssohn, Spring Night, Schuhmann, Miss Viola Winchester; Variazioni, Rode, Miss Lucy Handy; Rend' Il Sereno Al Ciglio, Handel, Arioso, Delibes, Miss Alice Philbrick. Part second. Pergolesi's Stabat Mater, soloists, Sopranos, Miss Boggs, Miss Doen, Miss Hubbard, Miss O'Brien, Miss Thompson, Miss Watts; Contraltos, Miss Davey, Miss Handy, Miss Scriber.

January 30. Soirée Musicale by Mr. Frank E. Morse, assisted by Mr. Emil Mahr and Mr. Allen W. Swan. Program: Marche Nuptiale, Ganne, Allegretto, 4th Symphony, Mendelssohn, Mr. Swan; In Sevilla, (first time), Meyer-Helmund, Sweetheart, Lynes, Desenganate, Spanish

melody (first time), Pujol, The Wolf, (An old English Song), Shield, Mr. Morse; Adagio Cantabile, Tartini, Entr' Acte, from King Manfred, Reinecke, Aria, Bach, Mr. Mahr and Mr. Swan; O Salutaris, (first time), Guilment, Mr. Morse; Adagio in E, Merkel, "Fixed in His Everlasting Seat," Handel, Mr. Swan; Torreadors Song, (Carmen), Bizet, Mr. Morse.

January 31. Organ Recital by pupils of Mr. H. M. Dunham. Program: Processional March, Whitney, Mr. Guy Parker Williamson; Pastorale (Weinacht), Merkel, Miss Maytie Case; Fantasia, in D minor, Hesse, Misses Mary L. Sears and Alice E. Hock; a. Cantilène, in A minor, b. Grand Choeur, in A major, Salomé, Miss Annie K. Fuller; Overture to the Occasional Oratorio, Handel, Miss Cora Morse; Adagio in E major, Merkel, Mr. Walter Frail; Offertoire in D minor, Batiste, Mr. Wade R. Brown.

February 1. Piano Recital by pupils of Otto Bendix. Program: In the Forest, Gade, Miss Richardson; Barcarole, Rubinstein, To Sing on the Water, Schubert-Liszt, Miss Richards; Novelette in E, Schumann, Miss Cumins; Concerto for two Pianos, (1st mov't), Bach, Miss Hocking; Capriccio, Brahms, Miss Todd; Moment Musical, Moszkowski, Miss Godfrey; Ballade, Reinecke, Miss Waters; Rondo Brilliant, Weber, Miss Wolff; Gnomenreigen, Liszt, Tarantella, Chopin, Miss Williams.

February 6. Violin Recital given by Mr. Emil Mahr, assisted by Mr. Wm. H. Dunham, Signor Augusto Rotoli, and Mr. H. M. Dunham. Program: Concerto, No. 9, Op. 55, in D minor, Allegro, Adagio, Rondo—Spohr, Allegretto; Du Bist Wie Eine Blume, Liszt; Il Tuo Pensiero, Rotoli; Transcription of Chopin Nocturne in E-flat, Op. 9. Sarasate; Mazurka Caractéristique in G maj., Op. 19, Wieniawski; Recit. and Aria—"With overflowing heart," "Rebecca," by request, Barnby; Concerto in E major, 10, Second and Third Movement, Introduction—Adagio, Rondo—Allegretto.

February 13. Soirée Musicale. Program: G minor Sonata, (First movement), Schumann, Miss Jennie Hull; Adagio, Alard, Miss Gertrude Tripp, Miss Lucy Stickney, Mr. James Martin and Mr. Richard Horne; Goodnight, Brahms, Staccato Polka, Mulder, Miss Lucy Handy; Polacca Brilliant, Weber-Liszt, Miss Bettie Wolff; In Questa Tomba, Beethoven, Vittoria! Vittoria! Carrissimi, Miss Katherine Timberman; Mazurka de Concert, Zarzycki, Mr. Bennett Griffin; G minor Concerto, (First mov'm't.), Moscheles, Mr. George Proctor.

February 20. Concert of Chamber Music by Messrs. Mahr, McLaughlin, Cutter and Schultz, assisted by Mr. Carl Faelten. Program: Quartet, in C major, Op. 33, No. 3., For two violins, viola and violoncello, Allegro, moderato, Scherzo—Allegretto, Adagio, Rondo—Presto, Haydn; Trio in D minor, for piano, violin and violoncello, Molto Allegro ed agitato, Andante con moto tranquillo, Scherzo—Leggiero e vivace, Finale—Allegro assai appassionato, Mendelssohn.

February 24. Piaoforte Recital for Graduation given by Miss Annie Gertrude Lockwood, pupil of Mr. Carl Faelten, assisted by Mr. William L. Whitney, and Mr. Carl Faelten. Program: Grand Sonata, F-sharp minor, Op. 11, Introduzione—Un poco adagio, Allegro vivace, Aria, Scherzo ed Intermezzo—Allegro, Fiale—Allegro un poco maestoso, R. Schumann, Miss Lockwood; Group from Tartarus, F. Schubert, The Maulbrunn Fugue, A. Jensen, Mr. Whitney; Concerto, G major, Op. 58, Allegro moderato, Andante con moto, Rondo vivace, Beethoven, Miss Lockwood; The Orchestral Parts played on a Second Piano by Mr. Faelten.

The Bayreuth Calendar for 1890 (sixth volume) has made its appearance. Of particular value are the extracts of Wagner's correspondence with Liszt, Heine, Uhlig and Fischer. At the end of the volume are statistics of the total performances of Wagner's works from July 1, 1858, to July 1, 1889. For Germany and Austria-Hungary this table shows 967 performances, against 791 performances during the same period in the previous year. Regarding single works the table shows the following numbers:

	1888-89.		1887-88
"Lohengrin . . . . ."	251 performances.		251
"Tannhäuser . . . . ."	186 "		165
"Die Walküre . . . . ."	117 "		71
"The Flying Dutchman . . . . ."	110 "		98
"Die Meistersinger . . . . ."	86 "		69
"Das Rheingold . . . . ."	50 "		24
"Tristan und Isolde . . . . ."	40 "		23
"Die Götterdämmerung . . . . ."	38 "		34
"Rienzi . . . . ."	35 "		28
"Siegfried . . . . ."	26 "		28
"Die Feen . . . . ."	28 "		None.

An omission from the calendar is the record of six "Lohengrin," three "Walküre," and fifteen Meistersinger performances at the Brussels Monnaie Theatre.—*Ex.*

"Music to be beautiful must be scientific, that is, it must follow the fundamental law of the art, just as painting must follow the laws of perspective, anatomy and coloring."—*Aphorhp.*

## ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.

Miss Mary Chase is winning golden opinions from the Russellville, Ky., people.

On Jan. 3rd, Miss Maud M. Vavasour died of peritonitis at her mother's residence, Frederickton, N. B.

Miss Genevieve Clark has a large class of pupils and has organized a ladies' chorus of thirty voices in Peoria, Ill.

Miss Ella F. Lloyd '89, is teaching at the Nebraska City Academy, Neb. She reports a constantly increasing class.

Miss Fanny F. Payne, '88, has all the pupils she wishes and is the organist at St. John's M. E. Church, South St. Louis, Mo.

Married, Feb. 12th, Massena, N. Y., Mr. Samuel D. P. Williams and Miss Etta Mae Burnham, student at the N. E. C. '87-8.

Miss Emma L. Dana and Miss Maud Burton are studying in Paris, France. They expect to return to this country next summer.

Mrs. George H. Farwell (Miss Laura Belding) continues her teaching this year at the Troy Conference Academy. Poultney, Vt.

Miss Belle Perry, student at the N. E. C. 87-8, has been teaching in Chester, Conn., since leaving the Conservatory. She hopes to return in September.

On Jan. 23rd an interesting concert was given in Jacksonville, Ill., by Miss M. Louise Allen and Messrs. J. H. Davis, and Wallace P. Day, organists, and Miss M. L. Adams, soprano.

Mrs. Emma Bolton Leslie continues teaching and has a class of over forty pupils at her home, Waltham, and enjoys her teaching "more and more every year." She still keeps up a lively interest in her Alma Mater.

Died, Feb. 15, at the home of friends in Minneapolis, Richard De Negre Holman, class of '89. Mr. Holman, as we learn, was going farther west, but while making a brief visit en route, fell a victim to pneumonia.

Mr. William B. Godfrey is well located in Philadelphia. His musical program for Christmas-Day was an excellent one. Mr. Godfrey directs the choir at St. Luke's church and also has a studio in the Y. M. C. A. Building, Chestnut street.

Handel was a large eater as well as a large man. Once he entered a London restaurant and ordered dinner for three. He waited and waited, but no dinner came, and finally called the waiter. "Why don't you bring me in my dinner?" "We will serve the dinner as soon as your company come." "Thunder and lightning," blurted out the hungry Handel; "bring me the dinner *prestissimo*—I am the company."

## REVIEW OF RECENT CONCERTS.

### IN BOSTON.

The past month has not been prolific in concerts of the first magnitude. This is generally the case in the season just after the Christmas holidays. The Cecilia Club gave Haydn's "Seasons" for their second concert, and made a good success with it. They did not give the entire work, but the selections were made with such good taste, that the story of the work was comprehensible to all who heard it. On this occasion they united with the Boston Orchestral Club, and the orchestral support was also worthy of praise. The soloists were quite adequate to their parts, and the whole performance was a worthy one. It was a bold thing, however, to transpose the chorus "God of Light" from the end of the first part and make it the finale of the entire work, but in this case there has been no great harm done, for Haydn is not at his very best in the ending of "The Seasons" and was never very proud of the finale.

In chamber concerts the usual fate has ruled. Those who have attended these concerts in the past season know how many postponements took place then, and this season has proved no exception to the past custom. First there came a postponement of a Kneisel concert because the talented violinist lay in the clutches of "the grip," and later on one of the Baermann concerts was omitted because of the illness of the prima donna. But when the Kneisel concert did come it made ample amends for all disappointments, for it gave a program entirely devoted to Beethoven, with Professor Baermann at the piano in a Trio. It was especially notable for the manner in which the Quartet in C minor, op. 18, No. 1, was given.

These early quartets of the master are the perfection of clear part writing. The later quartets have far more grandeur of ideas, but they soar after orchestral effects without the orchestral forces, and while a poetic musician can fill out the suggestions given, the average hearer is left by them in a state of considerable bewilderment. The quartet in C major, Op. 59, No. 3, was excellently played, and the contrapuntal work of the finale has seldom received so clear a presentation.

The symphony concerts have gone on in their triumphant career. The chief works have been as follows; Schumann's symphony in E-flat. This work—the "Cologne symphony"—shows the composer in almost the last happy mood which came to his troubled mind, and was composed during the happy time when Schumann had entered upon his duties at Düsseldorf as director, and yielded himself to all the charms of the pleasant Rhine-life which this symphony pictures. It was given with a subtle understanding of the composer's style and meaning, and again showed Mr. Nikisch to be a splendid interpreter of Schumann.

At the same concert a suite by Grieg, entitled "Peer Gynt" was given. It was a very characteristic work,

and proved that the present conductor is not going to hold the classical line so tightly drawn as his predecessor, who would not admit such popular works, on the plea that the dignity of the symphony concerts would not allow it. I hold that any work which has good construction and national characteristics is both dignified and educational. At another of these concerts the symphony by Raff entitled "To the Fatherland" was given for the first time. It seemed a rather bombastic affair, showing how easily Raff could put music together, but not possessing in any degree the power of a great national work. It juggled a little with "What is the German Fatherland," but aside from this has no really characteristic effects. At one of the recent concerts of this series, Mr. Nikisch broke through an established precedent, and a very good one, by readily accepting an encore. Hitherto these concerts have been refreshingly free from the attacks of the horny-handed encore fiend, but now no one knows what we may expect in the future. It would have been far better to have adhered to the old rule of refusing repetitions.

L. C. E.

### GENERAL REVIEW—ELSEWHERE.

Wagner's "Tristan and Isolde" and "Die Gotterdammerung" are the most important revivals at the Metropolitan Opera House, New York, during the past thirty days. In both works Heinrich Vogl appeared and in the latter especially created great enthusiasm. In the October HERALD I included an estimate of Vogl's Tristan in an article on the Bayreuth Festival of 1889. It would seem from the New York verdict that the artist was not quite at his best on his initial appearance in the part, but improved with succeeding representations. Lehmann's Isolde is ranked even greater than Sucher's; I can believe this for it is two years since Lehmann has undertaken the part and she is one whose progress in her art is constant; even in view of Sucher's great dramatic assumption I did not once forget the superior vocal quality of Lehmann's. In "Die Gotterdammerung" Vogl seems to have been very fine as Siegfried, both vocally and histrionically. Other first performances this season are "Aida," with Perotti, Lehmann and Reichman; Nessler's "The Trumpeter of Sackkingen" with Reichman in the charming title part, and "Die Walküre." Perotti sang the music of Siegmund in the latter work much less satisfactorily than last season when his success was simply not a failure; Lehmann was the Brünnhilde, but the lovely music of Sieglinde in the hands of Miss Weisner was hardly recognizable. Reichman was Wotan and of his assumption the *Tribune* wrote:—

"It led to the restoration of a considerable fragment of the score which has been omitted in the representation hitherto—notably the recital of the events preceding the opening of the drama in the first act. It was this recital which prompted a witty German critic in 1876 to suggest that if it were necessary for Brünnhilde to learn the contents of the perlong tale, a way was offered by which the audience might be spared being told what they already know—Wotan might buy the libretto and give it to Brünnhilde to read between the acts. A wise excision was made in the recital last night, but Herr Reichmann's impressive declamation of the lines restored was one of the redeeming features of the performance of the second act. Throughout, too, his singing realized many of the requirements of Wagner's system and score."

Beginning on February 26 the Wagner operas and music-dramas were to be given in chronological order as follows:

"Rienzi," "Flying Dutchman," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Tristan and Isolde," "Rheingold," "Die Walküre," "Siegfried," "Die Götterdämmerung." No such comprehensive scheme has ever been attempted in this country and already extraordinary interest from all about has been awakened in it. Let me say here for the benefit of those who reside in or near the track of the proposed itinerary of the Metropolitan Company, which will begin in April, that it is a venture undertaken by parties outside the New York establishment, and that Mr. Walter Damrosch, not Mr. Seidl, will be the conductor. It is given out that the orchestra, artists and chorus of the company, as at present constituted, will go upon the tour which will be in wholly responsible hands.

The quasi fiasco attending the production of the new Gilbert and Sullivan piece in New York brought Mr. D'Oyly Carte to the scene, who has reorganized the company and improved it. Meanwhile Mr. John Stetson has given the work in Brooklyn with a company of Americans, and in eminently satisfactory style.

In the field of orchestral concerts happenings have been numerous. The January concert of the Boston Symphony Orchestra was devoted to Tchaikowsky, Haydn, Liszt and Grieg. The Russian composer was represented by a superb piece of scoring, the "Romeo and Juliet" overture-fantaisie; Mr. Rafael Joseffy played Liszt's A-major pianoforte concerto. Tchaikowsky is the rage in New York this season; at the fourth concert of the Symphony Society Mr. Damrosch brought out his fourth symphony, while Mr. Thomas at the fourth Philharmonic played the fifth which was heard for the first time in the country at a Thomas concert last season. Another novelty of the fourth Symphony concert was an arrangement for strings of one of Brahms's set of Liebeslieder waltzes. The playing of the orchestra at the Philharmonic concert was much the best heard from the band this season. Mr. Theodore Reichmann was the soloist and sang an air from Marschner's "Hans Heiling," and the Romanza from "Tannhäuser," both superbly, according to all accounts. Mr. Thomas' Sunday evening concerts at the Lennox Lyceum have become a pronounced success; the programmes, which are made on lines similar to those of the Popular Matinees of two seasons ago, attract enormous audiences; the best soloists are provided. Mr. Thomas is so much pleased with their success that already a series of Summer-evening concerts for May and June is talked of and even into next season Mr. Thomas looks with hopeful eye. Mr. Frank Van der Stucken thinks it necessary to give a few orchestral concerts this season. With a small orchestra the first has taken place in Chickering Hall with a program of standard works. Mr. Van der Stucken is ambitious.

In the department of chamber-music the Philharmonic Club presented two novelties: Suite by Charles Kurth, a New York musician, and Dvorák's Quintet, op. 77. Among the singing clubs the Liederkränz gave a concert which calls for no mention. Two sets of lectures have attracted attention. Prof. F. L. Ritter of Vassar College has talked on general topics, while Mr. H. E. Krehbiel has, with the assistance of Mr. Anton Seidl at the pianoforte, dwelt upon the beauties of Wagner's lyric-dramas.

New England happenings. In New Haven the monthly concerts by the Boston Symphony Orchestra are very successful, and it should be noted, that whereas formerly, an entire symphony was the exception, so far this season each

program has contained one; Schumann's in D minor was chosen for the concert of Feb. 10. Up in Berkshire the Musical Society of Pittsfield, established this season by Mr. G. A. Mietzke, formerly of Rutland, gave Gaul's "Joan of Arc" with Blaisdell's orchestra assisting. The Boston Symphony orchestra played Mendelssohn's "Italian" symphony. Grieg's "Peer Gynt," Goldmark's "Sakuntala" overture, at Worcester, on Feb. 20; Mr. Joseffy was the soloist. The annual report of the Worcester County Festival Association has just been made public. The Association is at peace with itself and has money at interest. The document contains no self criticism but as the Association is in receipt of plenty of advice from disinterested sources, we do not wonder at the omission. Turning into Canada the first performance of the season by the Toronto Philharmonic Society is noted; Bruch's "Arminius" was given with Mrs. Anna Bulkley Hills. Mr. G. J. Parker and Mr. W. M. Porteous, soloists. The orchestra, made up in part of amateurs, is known as the Torrington Orchestra and is a credit to the perseverance and toil of the capable musician from whom it takes its name. The Montreal "Star" has a critic who signs himself "Symphony" whose efforts are all for the best interests of art. In entering some just strictures upon a local event "Symphony" shows in its true light the reprehensible practise of the manager of a concert party of five known as the Boston Symphony Orchestral Club, who, if he does not always advertise his corps as the Boston Symphony Orchestra—with which it has no connection—is not averse to encouraging the deceit this may cause, for we remark, that the farther removed from Boston he gets the more misleading are his circulars and announcements.

Last season there was much activity in Buffalo, regular orchestral concerts being the more important feature; thus far during 1889-90 the city has been musically dormant. Not only is the orchestra disbanded, but the singing clubs also appear to be inert. The Vocal Society, mixed chorus, Joseph Mischka conductor, was heard in one concert in January, but of the Orpheus and Liedertafel word cometh not. Cleveland furnishes a far more encouraging showing than its companion and neighbor on the lakes. The Vocal Society now in its seventeenth season has given two concerts. "The Hymn of Praise," Rubinstein's "Tower of Babel" and "The Messiah," have been heard, all with orchestra, and the energetic conductor, Alfred Arthur, promises equal attractions during the closing months of the musical year. The Philharmonic Orchestra of sixty, under the conductorship of Emil Ring, is giving a series of concerts which are most creditable. There have been performed at three concerts: Haydn's E-flat symphony (B and H vol. 1.); three movements from Volkmann's symphony in D minor; Rubinstein's "Feramors," Wagner's "Tannhäuser" overture, selections from "Lohengrin," and the Farewell and Fire-Charms music from "Die Walküre;" Beethoven's "Emperor" concerto; Berlioz's "La France-Juges" overture, etc. Analytical programs carefully written have been printed by this most excellent institution. At the second chamber concert of the Philharmonic String Quartet, Dvorák's quartet op. 51 was performed. The Beethoven Quartet Club at Pittsburg gave their third chamber concert on Jan. 23, playing quartets by Weber, op. 8, and Bungert op. 18; the last named a Leipzig musician whom Anton Seidl alone regards as a genius. The fine new library given by Andrew Carnegie to Alleghany City has a beautiful organ, among the very best instruments of its kind in the country.



The third Boston Symphony concert in Philadelphia was given under most enthusiastic conditions. The program was: Massenet, Overture, "Piedre;" Lalo, "Symphonie Espagnole" for Violin and Orchestra; Grieg, Suite, "Peer Gynt;" Mendelssohn, symphony "Italian." The soloist was Mr. C. M. Loeffler, a charming player, member of the orchestra. The Philharmonic Inquirer wrote this of the playing of the orchestra:

"Perfect assimilation in the individual parts in a large orchestra like this has rarely been so nearly approached. The quality of the players remains almost unchanged, and the astonishing power of the string department forbids any rivalry."

The third concert by the Adamowski Quartet was given on Feb. 15, the program embracing quartets by Beethoven and Rubinstein, and a 'cello solo written by Fitzenhuzen, a teacher of the 'cello at Moscow. The quartet concerts are very well patronized. In view of the above which comprises all the happenings of note of which we have been informed, one is led to ask what would Philadelphia do without Boston.

Baltimore and Washington depend on Boston for many of the good things which come to them during a musical season. The February concert of the Boston Symphony Orchestra in Baltimore presented Mendelssohn's "Italian" symphony, Beethoven's "Coriolanus" overture, Grieg's "Peer Gynt," and a concerto for violoncello, by St. Saens, played by Mr. Hekking. The Kneisel Quartet gave its fourth chamber concert at the Faelten school on Feb. 15. The twenty-fourth season of Peabody Institute orchestral concerts is projected. The February concert of the Boston Symphony Orchestra in Washington was given before an enormous audience. The symphony was Schumann's in D minor, the overture, "Sakuntala," the concerto, Brahms' noble work for violin, and of course the Grieg suite, which had by this time become the *pièce de résistance* of the February trip along the coast. Mr. Kneisel was to have played the Mendelssohn concerto, but there was a clamor raised against it, and "by request" the one by Brahms was substituted! Just think of it; it really takes one's breath away that such a request should come from a city that only a few years ago was wholly satisfied with the music which pleased the ear and tickled the fancy. It is a most significant happening and for its changed taste Washington has especially to thank its own Choral Society, the Boston Symphony Orchestra, and in a lesser degree, Theodore Thomas. The first concert of the seventh season of the Choral Society occurred on January 12. Bruch's "Arminius" was performed with the assistance of an orchestra, and Miss Gertrude Edmonds, contralto; Mr. W. H. Lawton, tenor; and Mr. George Prehn, baritone. In March the Society will produce for the first time in the country a choral ballad by Hamish MacCunn, entitled "Lord Ullen's Daughter," and in May Dudley Buck's "Light of Asia" with the assistance of the Boston Symphony Orchestra. Dr. H. C. Sherman is the conductor, and Dr. E. F. King the progressive secretary of this active organization.

From Cincinnati comes the annual report of the College of Music which is a very satisfactory document to the trustees. The Symphony concerts under the auspices of the College are progressing. At the third in January, Hoffman's "Frithjof" symphony and an overture by a Cincinnati composer named Nembach were performed; Mr. Gorno undertook Tausig's version of Chopin's E minor concerto, and Mr. C. A. Knorr sang

two tenor arias. At the second concert in the series the program of which has just come to hand, the orchestra played Beethoven's fifth symphony; Lalo's overture to "Le Roi d'Ys," and the Introduction and Priests' March from Mr. F. G. Gleason's "Montezuma" music. Eugen D'Albert told the Cincinnatians that "Americans care too much for externals; they lack soul, they live not in the ideal, they look more at his bow than listen to his music; that altogether he does not think much of us." When Rosenthal was in the Queen City last year he had the misfortune to say similarly unfortunate things about us; loquacity appears to be one of the penalties of virtuosoship. The second Apollo Club concert took place on January 16th. Mr. J. C. D. Parker's cantata of "The Blind King" and interesting part songs were sung. The soloists were Mrs. Estelle Ford, Mrs. Julie Moore-Wyman, and Mr. A. F. Maish. In Avondale, a pretty suburb of Cincinnati, the Choral Society, B. W. Foley, conductor, performed Massenet's "Narcissus" on Feb. 4th, together with an agreeable assortment of part-songs for mixed voices and solos.

Chicago heard the second program of the Apollo Club on January 31st. Two large works were sufficiently hewn to bring them within the limits of an evening's performance; they were "Judas Maccabaeus," and "St. Paul;" the soloists were Miss Jennie Dutton, Mrs. Clara Poole, Mr. C. A. Knorr and Mr. M. W. Whitney. The concert was repeated the following night before an audience of "wage-workers." The performance neither of chorus nor soloists gave satisfaction, one writer thinks the works were insufficiently rehearsed and deplores the fact that shouting on the part of the conductor seemed the only means of arousing the singers from their lethargy. The *Indicator*, while admitting that the "wage-workers'" concerts have done a good deal toward placating the "socialistic and anarchist canaille towards the Auditorium" is yet constrained to write the following:—

"How long will it be before ladies and gentleman will not care to attend the Auditorium? Here are all conditions of people, of all nationalities, in various stages of cleanliness, crowding the velvet upholstered chairs, expectorating tobacco juice upon the floors and leaving other reminders of their presence behind them, and perhaps the next evening, ladies in their velvets, silks and laces will be invited to occupy the same chairs and sit in the same fumes. Did not the Auditorium management make a mistake in failing to put in iron chairs and in neglecting to provide means to disinfect and fumigate the Auditorium after the rabble? These are questions asked by many."

Sarasate and D'Albert created a furore by their splendid playing. Their concerts developed an orchestral conductor in Mr. Rosenbecker which led the *Tribune* to remark:—

"The playing of the orchestra was of such marked excellence both in the accompaniments and the purely orchestral numbers with which each concert opened and closed, as to call for especial remark, and lead to the opinion that here are both the conductor and the material for a series of excellent symphony concerts by a home organization. The problem of the establishment of symphony concerts by a Chicago orchestra might be solved now, if suitable steps were taken. The production of the "Midsummer Night's Dream" overture, the "Leonore" overture, and "Siegfried's Death" from the "Götterdämmerung," and especially the finely shaded and intelligent playing of the second and last named, would seem to be ample warrant for this assertion."

Mr. W. H. Sherwood is lecturing on pianoforte playing and incidentally doing his part by voice and pen towards the establishment of a permanent orchestra. The Chicago Musical College String Quartet played D'Albert's quartet, op. 7, and one of



Spohr's lovely creations in the same form, at its last concert. Frederick Grant Gleason, composer of the Auditorium Ode, has received a charming letter from Massenet, to whom he sent a copy of his work. Massenet writes:—

"I hasten to thank you for sending me your beautiful composition. I immediately made it known to the forty pupils of my musical class in the conservatoire at Paris. Pray accept my warmest congratulations for a work which is written with a master's hand. I am gratified beyond measure to write in these terms to an American colleague in art."

**General Western Events.**—The Philharmonic Society of Richmond, Indiana, Max Lechner, gave a concert on Jan. 14th, including in the program Jensen's "Feast of Adonis," choruses by Handel, and A. M. Foerster's "June Song." "The Messiah" was given at Lincoln, Neb., about Christmas. Mrs. P. V. M. Raymond is the leading musical spirit of the place and to her enterprise is due a hearing of Handel's work. With the assistance of soloists of the first rank, the Gou od Club of Minneapolis, C. H. Morse, conductor, gave "The Messiah" on Jan. 21st. The Ladies' Liszt Circle is what a company of amateurs of Minneapolis are pleased to call themselves; on Jan. 25th, they gave a program of American works, including Mr. A. M. Foerster's pianoforte quartet, op. 21. From St. Louis it is reported that Joseph Otten, conductor of the Choral Society, has inaugurated a course of orchestral concerts which has met with favor. Mr. Carl Faeltel of Boston recently gave a few pianoforte recitals in St. Louis that were very well attended and which a valued correspondent called "pure musical feasts." The Emma Juch Opera Company in San Francisco has had large patronage, and just as we go to press tidings of Nordica's (Lillian Norton) performances in "Aïda" and "Trovatore" come couched in enthusiastic terms.

For two seasons Lalo's opera of "Le Roi d'Ys" has been promised at the Metropolitan Opera House, New York; it has not yet been heard there. The French company at New Orleans gave the work, with no preliminary trumpeting, on Jan. 23rd, and in a commendable manner. Among revivals during the month at the opera was Auber's "Massaniello." The twenty-sixth annual Saengerfest of the North American Saengerbund began in New Orleans on Feb. 12.

Yale College has a fund of \$300,000 with which to maintain the new Battelle Professorship of Music. Dr. Gustav Stoeckel, long instructor in music at Yale, will be the first incumbent.

G. H. W.

*A Dictionary of Music and Musicians.* Sir George Grove. Messrs MacMillan & Co., London and New York.

With the appendix which is now issued, the great work which has been appearing for the last ten years, comes to an end. It is no exaggeration to say that it is the most important work in musical literature that has appeared in English since Burney's history was written in the last century. That it has its faults is unfortunately true, but this does not impugn the statement just made, and these faults do not impair the value of the work greatly, since they are rather of omission than of commission. The work is too largely English in its general bias, and while not a single eminent British musician is omitted from its columns, many great German and American musicians remain conspicuous by the absence of their names. Among the important additions which the appendix makes to the list is the name of Dvorak. Guido of Arezzo altho not strictly within the dates intended to be covered by the history, is nevertheless properly spoken of in this extended appendix. Important additions are here also made to the article on Beethoven. The same is also true of the paper on Heinrich Schütz.

Stephen C. Foster, the composer of American folk-song also appears for the first time. Godard, the rising French composer, is allotted a place at last. Altogether the appendix makes amends for many omissions of the previous parts of the work and is the most important single part of the publication. That more additions will be immediately necessary is beyond doubt. But even as it stands the "Dictionary" will be an absolute necessity to every musical library.

"Music may be written in the most perfect form, and yet be utterly void of meaning."—*Merz.*

## MUSICAL MENTION.

Verdi is in Milano writing a new opera.

Frau Peschka Leutoer died recently at the age of sixty.

Ibsen's drama "the Ghosts" has been suppressed by the German police.

"Lohengrin" opened the Italian carnival season in seven different houses.

Edward Strauss sails for the United States on May 3d with his orchestra.

Salvini declares that "thoughtlessness" is the prevailing fault among American actors.

The Teatro Umberto, burnt in Florence on Dec. 29, will not be rebuilt as it was unprofitable.

Laudouzy, the new soprano at the Opera Comique in Paris is spoken of as a possible successor to Patti.

The Paris Opera Comique will probably be rebuilt on the Place Boieldieu at an expense of \$800,000.

Mme. Fursch-Madi will appear at the Argentina of Rome as Margaret in "Le Roi d'Ys" and as Ortrud in "Lohengrin."

Mme. Teresa Carreno has cancelled all Paris engagements for the present in consequence of her great success in Germany.

Henry Irving's son will take the leading part in Browning's "St. Ford" which is to be produced at Oxford University.

Brahms has received the decoration of a Knight of the order of Leopold, an honor hitherto conferred only on successful generals.

Marie Jaell, the well known pianiste, now in Paris, has undertaken to perform all of Schumann's compositions in chronological order.

The Munich Academy of Music will shortly arrange a memorial concert in honor of the memory of the late Franz Liehner.

Rubinstein has bestowed all the gifts of money received at his jubilee on the conservatorium of St. Petersburg and the Russian Imperial Society of Music.

The Muzik Zeitung characterizes Richard Strauss' new symphonic poem "Don Juan" as "a piece of music of the new German School in the best sense of the moral."

Sarah Bernhardt is scoring a great success in Paris as "Joan of Arc." The armour worn by her is said to be historically correct, though it has never been adopted before.

The Joachim string quartet was recently heard for the first time in Vienna, where they gave two chamber music soirées on the 21st and 23d ult., both of which proved highly successful.

At the Paris Conservatoire it has been decided that hereafter the singing classes shall study only classic music and such modern works as have been tested for a period of ten years.

Of the five competitors for the 2250 mark's prize, founded in Berlin by Michael Beer, none were found worthy of the reward. The test given was the 66th Psalm to be arranged for voice and orchestra.

Beethoven's last piano has recently been acquired by the Beethoven's House Society, Bonn. Owing to the deafness of the great composer it was made with four strings to every key instead of three.

A much admired "Messe Pontificale" by Widor, for two choirs, each accompanied by an organ, was recently executed in the Church of St. Sulpice, Paris, under the direction of M. Bellenot, *maitre de chapelle* of the church.

The Dutch journals mention the first performance at Rotterdam of an unpublished opera entitled "Norma," by a composer named Rijken. The libretto follows the lines of Bellini's work, and the music is warmly praised, the composer's temerity being justified by the excellence of his score.

Rubinstein has published the rules for his contests at St. Petersburg next August. £200 is offered for the best pianoforte concerto and pianoforte sonata. Competitors from any nation are accepted but they must be between twenty and twenty-six years of age and must come to St. Petersburg to perform their own works.

St. Paul, Minn., will soon have a fire-proof opera house.

King Oscar of Sweden, is a generous and discriminating patron of music.

Pennsylvania has recently established a state Music Teacher's Association.

Edward Grieg's recent visit in Brussels has awakened much enthusiasm.

A monument to Berlioz is to be erected at the Côte-Saint Audré, his native place.

Mme. Marcella Sembrich will sing in Italian opera at Kroll's, Berlin, this month.

15000 German singers will participate in the musical festival at Vienna next summer.

Mr. Arthur Bird's suite in four movements for woodwind has received favorable criticism.

Charlotte Johansson, a niece of Christine Nilsson, is studying vocal music in Christiania.

Liszt's oratorio, "St. Elizabeth," is to be turned into an opera, and will soon be given in Vienna.

Mr. W. O. Perkins says, "London is in great need of a good Music Hall of proper size and proportions."

A new theatre is (according to the London Athenæum) soon to be built near the Strand for Henry Irving.

Buenos Ayres, South America is to have a conservatory of music, on the plan of the large German conservatories.

"Cristoforo Colombo" is the title of a new opera to be given in 1892, during the Columbus celebration at Genoa.

Mr. Strauss will come to America in May for a three month's engagement, under contract with Mr. Elwell of Brooklyn.

The Paris Conservatory will gain possession of the MS. of Mozart's "Don Juan" after the death of Mme. Paulina Viardot.

Frederick the Great wrote several sonatas for flute and other instruments, some of which have recently been published at Leipzig.

Mme. Eva Tetrizzini-Campanini has been engaged by the management of the Madrid Royal Theatre for the operatic season of 1890-91.

Louise von Ehrenstein was called before the curtain sixteen times, after singing "Elizabeth" in Wagner's "Tannhäuser," in Vienna.

Dr. Joachim's daughter, "Marie Linder," recently made a most successful début as *Elsa* at Eberfeld. She is said to be studying the part of Sieglinde.

Blanchford Kavanaugh, the soprano soloist of the choir boys of the Grace Episcopal Church, Chicago, received the highest praises from Mme. Patti for his singing.

The Patti-Tamagno season in Chicago was a great success. The receipts amounted to nearly a quarter of a million dollars for the four weeks or almost \$11,000 for each performance.

The "Beethoven Haus" Association, at Bonn, recently acquired the grand piano upon which Beethoven used to play during the latter part of his life. It was manufactured by Conrad Graff, of Vienna, whose factory is no longer in existence.

Manager Pollini, of Hamburg, having refused an obnoxious critic admission to his theatre, was sued by him; the court has just condemned the manager not only to pay damages, but also to pay a fine of 500 marks for every subsequent refusal.

The Berlin Society of the Friends of Opera will produce, by the end of March, for the first time Flotow's posthumous opera "Die Musikanten." The work has so far been heard only in Mannheim and Hanover, and is therefore new to Berlin.

Gayarré's popularity was evinced by the fact that 150,000 persons lined the streets through which the funeral procession passed. The larynx of the great tenor has been deposited in the anatomical museum of Madrid. It was of unusual size.

Paderewski engaged to play at the Berlin Philharmonic, under Von Bülow, Jan. 31, grew suddenly ill and his place was taken at shortest notice by Teresa Carreño, who played Grieg's piano concerto and smaller compositions with tremendous success.

Mme. Anna Teresa Berger, an American (wife of the manager, Leigh Lynch), has electrified English audiences at Covent Garden by her cornet playing. She played fifty nights in succession, and has accepted offers from France, Germany and Russia.

Japanese music is coming Westward, but simply, we may suppose, as a curiosity. Professor von Bocklet has published in Vienna a collection of Japanese pieces arranged for the piano. Among them is an example of the variation form, which will be interesting.

The subscribers to the Season of opera at the San Carlo Theatre, Naples, refuse to pay their subscription owing to the death of Gayarré, the tenor, whom the management had promised would sing; surely the subscribers cannot blame the management for this visitation of Providence.

The performances of the Ober-Ammergau Passion Play are to begin on Whit Monday, May 26, and the subsequent performances will take place on June 1, 8, 15, 16, 22, 25, 29; July 6, 13, 20, 23, 27; August, 3, 6, 10, 17, 20, 24, 31; September, 3, 7, 14, 21, 28. Rehearsals are in full progress.

Among recent deaths we read that of Pastor Schubring, the intimate friend of Mendelssohn, and if not actually the compiler, at least an active collaborator in the books of words of both "St. Paul" and "Elijah." The worthy divine was in his 84th year, having survived the composer more than 42 years.

Herr Hans von Bülow has just celebrated his sixtieth birthday by conducting a concert at Hamburg. As a memento of the occasion Brahms presented him with the original score of his Symphony in F, No. 3, and a sum of 500l. was subscribed, which the gifted musician desired should be handed over to local charities.

Mr. Howe, at Greencastle, Ind., deserves thanks for no small contribution to the musical progress of that locality. In addition to Mr. Elson's appearance during Jan., a program of much value given by Constantin Sternberg and Alice Wentworth offered a fair example of the musical activity at De Pauw University.

Tschalkowsky's new ballet "The Sleeping Beauty," obtained a magnificent first performance at the Imperial Theatre, Marie; the music of the third and fifth acts is said to be exceptionally beautiful; the ballet is qualified as being the most important musical event of the present season, which thus far has been very brilliant.

At the concert of the Berlin Richard Wagner Society, Jan. 28, Zarneckow sang Loge's narrative from "Rheingold," and, with Miss Hetzog, the love duet from "The Barber of Bagdad." At the next concert on Feb. 17, portions of the "Walküre" will be performed, with Rosa Sucha as Sieglinde and Winkelmann as Siegmund.

Saint Saens' "Aseanio" is announced for production at the Opera Paris during the first fortnight of March. The new work is in five acts and seven parts, as follows: 1. Cellini's workshop. 2. The cloister of the Augustinians. 3 and 6. Cellini's workshop at the Grandnesle. 4. The Louvre. 5. Fontainebeau and 7, the Oratory.

The Danse Macabre is so called from an old traditional play on the feast of the seven Maccabean brothers, who were tortured to death by King Antiochus of Syria, because they would not abjure Jehovah and the Law; whence the name, "Chorea Maccabeorum" danse of the Maccabees, and afterwards in France "danse Macabre."

B. Scott's Sons in Mayence, have recently published four new piano scores, with German and English text, of the "Nibelungenring," arranged by Kleinmichel. The prices are greatly reduced. "Rheingold" will cost 10 marks (about \$2.50); "Die Götterdämmerung," 15 marks; "Siegfried," 15 marks, and "Die Walküre," 12 marks.

Otto Schmidt, the musical writer, has brought to light a symphony by Michael Haydn, brother of Joseph. The work, which has not been performed for over a century, was played by the Gewandhaus orchestra of Leipzig and pleased so much that the critics wrote that it ought to be on the program of every self-respecting concert organization.

Hans Von Bülow's quarrel with the imperial director of the Berlin theatres has resulted in the loss of the marks of royal favor hitherto bestowed on the pianist. On his visiting cards is now printed the following formula: Docteur Hans V. Bülow, chef d'orchestre et pianiste ordinaire de sa Majesté le peuple allemand.

The Oratorio of The Creation was given the 18th of February at Dedham by the school children under the direction of Mr. S. W. Cole. It was a novel and bold undertaking executed with a surprising success. It was a new sensation to hear a body of mere children render a great choral work, and this with admirable precision and with a constant air of perfect ease and self-command. The significance of the performance is great and justifies the largest hopes of the musical development of the new generation. The greatest credit is reflected on Mr. Cole.

An autograph composition by Richard Wagner has been found, which proves to be the manuscript of the "Popular Hymn" written by Harold de Brackel, in honor of the Russian czar Nicholas I, and which was set to music in 1838 by Wagner, when he was leader of the orchestra at the German Theatre in Riga.

From Frederick, Md., we have good news of the vitality and progress of study of music. A Mendelssohn and a Schubert vocal and instrumental program give every evidence of wholesome activity. The programs represent the work of pupils of Miss H. Estelle Woodruff. They are well arranged and exhibit quite a wide view of the composers' solo pieces.

Although the French press often mentions the name of Wagner in terms of reproach, it is evident from the programs of the principal concerts in Paris that his music has become as attractive to the public as it is in London. Last Sunday, for example, M. Coloone's program contained the Prayer from 'Rienzi' and the Siegfried Idyl; and that of M. Lamoureux the Overture to 'Rienzi,' the Prelude to 'Lohengrin,' the Siegfried Idyl and the Funeral March from 'Götterdämmerung.'

Carl Klindworth conducted at Moscow, Jan. 13, a concert of Wagner's works. The "Huldigungs-marsch," "Faust" overture, "Siegfried Idyl," "Flying Dutchman," and "Tannhäuser" overtures and the prelude to the third act of "Die Meistersinger" were so well performed and received that it is rumored that Klindworth will shortly receive an offer again to take charge of matters musical at Moscow, where his long activity at the conservatory is favorably remembered.

The original title of the Well-Tempered Clavichord was as follows: "The Well-Tempered Clavichord, or *Praeludia* and fugues in all tones and *Semitonia*, including the *tertium majorem* or *Ut Re Mi* as well as the *tertium minorem* or *Re Mi Fa*. For the use and the profit of the musical youth eager of learning, and also for the especial pastime of such as are already *habili* in this *Studio*; planned and finished by Johann Sebastian Bach, p. t. Hochfürstlichen Anhalt. Capels-meister in Kothen and Directore of the Cammer-Musiqueo in that place. Anno, 1722."

Following the example of Leeds, Handel's 'Messiah' will not be included in the scheme of the Norwich Festival, which will be held on October 14th, 15th, 16th and 17th next. The arrangements are as follows:—Tuesday evening, 'Judas Macabæus.' Wednesday morning, a new cantata by Dr. Hubert Parry, to which a title has not yet been given, and Rossini's 'Stabat Mater'; evening, a miscellaneous concert, including a symphony. Thursday morning, 'The Martyr of Antioch' and 'The Last Judgment'; evening, Mr. Hamish MacCunn's new cantata 'Queen Hynde of Caledon,' etc. Friday morning, 'Elijah'; and evening, the second act of Wagner's 'Flying Dutchman,' etc.

The result is just announced of the competition for the Beethoven composition prize instituted by the "Gesellschaft der Musikfreunde" of Vienna. The amount, 1,000 florins, is to be equally divided between Herr Julius Zellner (of Vienna) for a piano-quintet and Herr Emanuel Tjuka (also of Vienna) for a suite for stringed orchestra. A sextett by Ludwig Thuille (of Munich) was also declared worthy of a prize, and this gives the author the right to compete again in 1891 with the same work. It appears that 22 composers sent in works, among which were 5 symphonies, 2 overtures, 4 orchestral pieces of various kinds, 6 pieces of chamber music, a clarinet-concerto, an opera, and 3 choral works.

Anton Rubinstein has sent the following communication to the newspapers: "Deeply moved by all the tokens of attention so dear to me, and through which I have been honored on the occasion of the fiftieth anniversary of my début as an artist, by numerous Government and private institutions; by musical, learned and secular societies; by cities, by the organs of the press, by artists, teachers, students; by the public and by private persons, and as I am unable to send to each one in person and in particular the expression of my heartfelt gratitude, I address this communication to all newspaper editors, with the kind request to print this letter, in which I wish to express my sincerest and most hearty thanks to all those who have bestowed upon me such high honors."

The Beethoven House Society, which was founded in Bonn last year, held a meeting in January, over which Sir George Grove presided. At the Beethoven Exhibition which has been planned for this year, the Royal Library in Berlin will send, by permission of the Prussian Minister of State, Beethoven's stringed instruments, manuscripts, and other relics, to which will be added, contributions by private collectors. There will be one or more concerts during the Exhibition, at which Frau Schumann and Professor Joachim have promised to perform. The Beethoven House Fund will be augmented by an orchestral Concert to be given during the present season in London, under the directorship of Professor Joachim.

At the funeral of Robert Browning, in Westminster Abbey, music was a marked feature. The most noted selection was the new setting by Dr. Bridge of Browning's well known stanzas "He giveth His beloved sleep." A boy soprano utters the inquiry, "What would we give to our beloved?" the rest of the anthem being allotted to chorus. "It starts," says Figaro, "in broken accents at the reference to the 'hero's heart' and the 'poet's star-tuned harp,' but there is a change to a martial strain at the reference to a 'patriot's voice'; and again a remarkably effective contrast at the beautiful phrase subsequently used as a refrain. 'He giveth His beloved sleep.' The next section is in plain four part harmony, but again there is a majestic effect, suggestive of one more than once employed by Beethoven at a reiterated note typical of 'silence.' Last of all, the burden 'He giveth His beloved sleep' is twice repeated, until it dies away pianissimo."

## CONCERTS.

Programs from Lincoln, Neb., show that the work of Mr. Bagnall, Miss Julia Smith and their co-laborers is being conducted along the high lines of the best music.

One not less good comes from Denver, Col., where Mr. F. A. Very, (N. E. C.) is located. The steady courage and earnestness displayed in his adherence to high standards are sure to win wide returns of praise in the years to come.

A good program of pupils' work is received from Forest Grove, Oregon. The apprehension that no serious study is pursued away from the east and the cities, is materially reduced by the sight on these lists from far, of the names of Mendelssohn, Clementi and Beethoven.

A program from Napierville, Ill., presents in the main a view of varied and good study. A number or so, might in the interest of real progress, have been left off. Will S. Thompson, for example, ought to be kept shelved,—where he belongs. Possessed of neither imagination nor technique, he can scarcely grace a serious program.

TOLEDO O. JAN. 10, 1890.—The greatest event of the season thus far was the rendition by the Oratorio Society of The Messiah, on Thursday evening, Dec. 31. The performance was a gratifying improvement over all former efforts. Miss Geneva Johnston and Mr. Knorr, both of Chicago, and Myron W. Whitney of Boston were the principal soloists.

MINNEAPOLIS, MINN., Jan. 21.—Handel's Oratorio, The Messiah, given by the Gounod Club, Mr. Charles H. Morse, Conductor. Soloists, Miss Geneva E. Johnson, soprano, Mrs. Katherine L. Fisk, contralto, Mr. Chas. A. Knorr, tenor, Mr. Geo. W. Fergusson, baritone, Mrs. H. W. Gleason, pianiste, Mr. Samuel A. Baldwin, organist, Mr. A. D. Laird, solo trumpet.

From F. P. French (N. E. C.) at Bethany College, W. Va., we have a program worth transcribing as indicating the quality of work done under his direction. It is third of a series given by pupils, which are accompanied by historical and analytical remarks: Grillen, Schumann; Novelette, D minor, Schumann; Thine is my heart, Schubert; Columbine Menuet, Delehaye; March Fantastica, Bargiel; Ocean (song), Pinsuti; Scherzo, Sternberg; Valse Brilliant, four hands, Schuloff; O Stella Confidente (Aria), Robaudi; Norwegian Bridal Procession, Grieg.

MONTREAL, CAN.—The Mendelssohn Choir gave their first concert Dec. 31st, Mrs. Humphrey Allen, Mr. W. J. Winch and Herr Josef Adamowski assisting. The Choir's contributions were Madrigal—"My bonny lass, she smileth," Thomas Molloy; Part Song—"Love's a rogue," Rheinberger; Part Song—"To the night," Saint-Saens; Mendelssohn's New Year's Song; Solo and Chorus, "Jubilate, Amen," Max Bruch; Madrigal—"My love is fair," H. G. Leslie, and Cantata—"The Sun Worshippers," A. Goring Thomas. Mr. Joseph Gould conducted, and Miss Wigham accompanied.

UTICA, N. Y., Jan. 4.—Matinée Musicale, by Mr. Louis Lombard and pupils. Program: Largo from E-flat Sonata Op. 7, arranged for violin, piano and organ, Beethoven; recit. and air from "Prodigal Son," Sullivan; violin solo, Allegro Maestoso from E minor Concerto, Viotti; A minor Sonata, Mozart; Night Shades are falling, Millotti; Danse Arabe, D'Ernest; Zigeunerleben, for four hands, Schumann; Violin Quartette, Wiegenlied, Schubert; Chor Aus Euryanthe, Weber.

HAMPTONVILLE, CT. Jan. 2.—First concert by the Enfield Choral Society, Program: Hear my Prayer, F. Mendelssohn-Bartholdy; Hallelujah Chorus, (Messiah), Haendel; The Holy City, Alfred R. Gaul, (composed for the Birmingham Festival, 1882.) Soloists, Mrs. J. W. Woodbridge, soprano, of the Mitchell Quintette of Hartford, Miss Polly Curtiss Austin, soprano, of Suffield, Miss Flora L. Hyde, contralto, of Hartford, Mr.

William Jones, tenor, of Hartford; Mr. George E. Thorp, basso, of the Center Church of Hartford; the Philharmonic Orchestra (formerly Coenen's) of Springfield, Miss Jeanie M. Finlay, accompanist, Mr. Denslow King, conductor.

MINNEAPOLIS, MINN.—Quarterly Concert of the pupils of Charles H. Morse, Mus. B., Feb. 1.—Program: Polonaise, in A, Chopin; Song, "Valentine," Schlesinger; Waltz, Op. 34, 2, Chopin; Song, "Aprile," Gounod; Norwegian Bridal Procession, Grieg; Song, "When Sparrows Build," Gabriel; Concerto for two pianos in E-flat, Mozart; Song, "In Old Madrid," Trotiere; Sonata, Op. 99, first movement, Rheinberger; Song, "Nymphs and Shepherds," Purcell; Flute Solo, Scotch fantasia, "Bonnie Doon," Popp; Trio, "Lift Thine Eyes," (Elijah) Mendelssohn; Concerto in D Minor, Op. 40, Mendelssohn.

NEW YORK.—New Platz Normal School Hall. Soirée Musicale by Miss Clara D. Norton (N. E. C.) and pupils, assisted by Miss Mary A. Lathrop. Program: La Gondolla, Op. 13, No. 2, Henselt; Slumber Song, Biederman; Duet in A minor, Emery; Impromptu, Op. 90, No. 2, Schubert; Scotch Ballad (Here's to the Year that's awa.), Duet, Op. 54, No. 2, Wiegenlied, Alla Siciliana, Reinecke; Song without Words, Op. 19, No. 1, Mendelssohn; "Farewell to the Piano," Beethoven; Der Prophet (Scene, Cavatina Aria), Meyerbeer; La Serenade, Schubert-Heller; Cradle Song, Op. 249, Spindler; Duet in C Major, Emery; Mazurka, C Major, No. 1, Porter; Duet in C Major, Op. 72, No. 1, Eekbausen; Austrian Song, Pacher; Prelude and Invention in F, Bach; Swiss Air with Variations, Beethoven; Sonata, G Major, Mozart.

## FOREIGN CORRESPONDENCE.

### FROM LONDON.

Of the first ten days in January there is really nothing to record concerning musical events in London beyond the fact that the usual New Year's Day performance of the *Messiah* was given at the Albert Hall.

Many prominent musicians, however, were at this period attending a conference of the National Society of Professional Musicians at Bristol. Various papers were read, the most interesting being one by Mr. E. Prout on the study of Counterpoint, and another by Mr. W. H. Cummings on "Fingering, Past, Present, and Future." A writer in the *Athenæum* who was present, says that Mr. Cummings "proved, by reference to the old treatises and instruction books, that the figures 1 to 5 were used for marking the fingering of clavier music in this country for nearly two hundred years. Further, that in Germany during this period the method was 0, 1, 2, 3, 4. It was a German named Falkener who introduced the latter system into this country in 1757, substituting, however, an x for an o. Obviously, therefore, the method which we are accustomed to speak of as foreign is really old English."

Some musical performances were given in connection with the conference, and at the first of these a melodious Pianoforte Trio in E-flat by Dr. Bunnett, a Sonata in G minor for piano and violin, by Dr. Stokes, and a Duo Concertante for two pianofortes by Mr. C. E. Stephens, were all included in the program.

Bristol is specially noted for its Madrigal Society and also for its Orpheus Glee Society, the latter of which gave a very good concert during the conference week. I may mention that a very effective glee has lately been composed for this society by Sir George Elvey, entitled "From yonder rustling mountains," the words of which are from Thomson's "Seasons."

The Popular Concerts were resumed at St. James's Hall on the afternoon of the 11th, when Beethoven's Septet formed the chief attraction, Schubert's Octet followed on the 13th. On the latter date Madame Geisler-Schubert played for the first time at these concerts, but did not give a very satisfactory rendering of Chopin's Ballade in G minor. At the following concert on the 18th another pianist made his first appearance at the Popular Concerts. This was Herr Stavenhagen, who likewise chose a piece of Chopin's, viz., the Prelude in D-flat. He also played Liszt's Rhapsody in C-sharp minor, No. 12, a composition, however, which is scarcely worthy of the Popular Concerts, though it is undoubtedly one to display the performer's powers of execution.

On the same afternoon a meeting was held (presided over by Sir George Grove) in connection with the proposed Beethoven museum at Bonn, and the result was that a committee was formed to arrange a concert under Herr Joachim's direction, for the benefit of the fund now being raised. In the evening a new comic opera by Mr. Walter Slaughter, entitled *Marjorie* was produced at the Prince of Wales's Theatre. There

are some tuneful numbers in the work, but the music has very little to do with the action of the piece, which could very well be acted as a play without it. The plot is laid in the early part of the 13th century, when the old feudal laws were in full force. Marjorie, the heroine, who, although poor, is well born, has three lovers—Ralf, Earl of Chesmere, Gosric (a widower), and Wilfred, the favoured one, who is Gosric's son. Of course the earl, as the superior lord of the others, thinks he ought to have his own way; but the manner in which he hurries one character after another into prison excited some rather derisive laughter in the audience. He is cheated however, into marrying Gosric's niece, Cicely, and Gosric himself marries the Earl's sister Alicia, who is more suited to his age than Marjorie would be. Thus the latter is left for her chosen lover, and as the Earl—very unlike a real mediæval baron—becomes reconciled to his fate, all ends happily. Whether the piece will have as long a run as did its predecessor, *Paul Jones*, seems doubtful. As in the last-mentioned work, the part of the hero is played by a lady, Miss Huntington, whose singing on the first night rather disappointed those who had admired her in the piece which has just had such a successful run. Miss Camille D'Arville as Marjorie, Madame Amadi as Alicia, and Miss Phyllis Broughton as Cicely, were all satisfactory. The male parts were also well filled.

On the 20th the Hackney Choral Association performed at the Shore-ditch Towhall Stanford's *Revenge* and Bridge's *Callirhoë*, between which works the orchestra played Schubert's unfinished Symphony. This concert probably attracted many who would otherwise have been at the Popular Concert in St. James's Hall, where, however, only familiar works were performed.

On the 22nd the Royal Choral Society gave an excellent performance of *Elijah* at the Albert Hall, in which the soprano solos were entrusted to Miss Montiehl, a young lady who made a very favorable impression. On the same evening there was a large gathering of musicians at the Holborn Restaurant at a banquet given to the Secretary of the College of Organists, Mr. E. H. Turpin, who on the recommendation of Sir John Stainer, Dr. Martin, Dr. Bridge and others, has been created a Doctor of Music by the Archbishop of Canterbury. The chair was taken by Sir John Stainer, and the speeches after dinner were interspersed with a varied program of music, including some glees and part songs sung by members of the choir of St. Paul's Cathedral and Westminster Abbey. The first of these was Dr. Bridge's "Bold Turpin," alluded to in a former letter, the words of which are Sam Weller's poetical account of the attack on a bishop's coach, by Turpin the highwayman, who was fully recognized by the dignity of the church, as proved by the words—"Sure as eggs is eggs this is the bold Turpin." This composition is dedicated to Dr. Turpin himself, and "for this night only" the "bishop" was changed into the "Archbishop." This gave occasion to Dr. Turpin to humorously remark when returning thanks for the toast of his health, that when he went before the Archbishop to receive his degree his Grace did not show the least fear, or give way to any such exclamation as "Sure as eggs is eggs."

Dr. Martin, the organist of St. Paul's, was prevented from attending the banquet, having been attacked by influenza, which has been so prevalent throughout the country. For the same reason he was unable to play at the grand funeral of Lord Napier at Magdala, who was buried in St. Paul's on the previous day.

On the 23rd an interesting program was provided at one of Mr. Henschel's Symphony Concerts. In addition to items by Schubert, Mendelssohn, Wagner and Grieg, Ferdinand Praeger's Symphonic poem in F was played. This composition was produced at the Crystal Palace three years ago. It is an undoubtedly clever work, but it is hardly possible that it can become really popular, inasmuch as it is intended for a musical illustration of a pessimist's view of life, commencing bright and joyously, then changing to a more sombre character, and finally becoming excessively gloomy and even ugly.

Another orchestral concert took place at St. James's Hall on the next night, when Sir Charles Hallé once more brought his Manchester band to London; but though an excellent program was provided, the audience was no larger than on the previous similar occasions.

The 25th being the Dedication Festival at St. Paul's, the annual performance of a selection from Mendelssohn's *St Paul* took place, but Dr. Martin being still too unwell to conduct, his place was filled by Sir John Stainer. A very fine orchestral setting of the *Magnificat* and *Nunc Dimittis* in A, by Mr. G. J. Bennett, was performed for the first time.

Schubert's Octet was played once more at the Popular Concert on the same afternoon. The pianist on that occasion was Mille, Zanotta and on the 27th Herr Stavenhagen. Gounod's *Romeo and Juliet* has been produced for the first time in English, by the Carl Rosa Opera Company at Liverpool, and has met with great success. It will be produced at Drury Lane when the company commences its London season at Easter.

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

**The OLIVER DITSON CO., Boston, New York and Philadelphia**

*Hunting for Luck.* Von Suppe.

This is the title of the last opera by Von Suppe and bids fair to rival his previous successes. We have received it in many different shapes among which we may name a set of waltzes, a polka mazurka and a pot-pourri, the last being the best, and containing some catchy melodies.

*Indispensable Scales and Broken Chords.* C. Wels.

It would be rather late in the day to write an analysis of the diatonic and chromatic scales, so we content ourselves with saying that all the major and minor scales are properly represented, and the work will be useful to teacher and pupil.

*Then and Now.* Geo. H. Hayes.

A setting with a waltz refrain of some verses by Allen B. Davenport. It is in the popular vein, and for tenor voice.

*A River Dream.* Goring-Thomas.

One of those pensive, dreamy idyls which this Anglo French composer is so successful in producing. It is for tenor or soprano (d to g), and demands a refined singer and a voice well under control to do it justice.

*Serenata Neapolitana.* Langey.

Peculiar in style, full of odd interruptions, and capricious changes, as befits such a tropical work. It is a piano transcription of an orchestral composition.

*Ein Lied ohne Worte.* Leaming.

Rather conventional but melodious, and makes a good chord study for players who need wrist action practice.

*Messe Solonelle in D.* Wm. H. Pilcher.

A work of merit which may well be used by Catholic choirs having a large organ or orchestra to support them. The accompaniment is quite developed, and shows the composer to be possessed of a good fund of melodic grace as well as contrapuntal invention. Already in the "Kyrie" the interweaving of voices and organ is quite effective. The florid work upon the organ at the close is also worthy. There is not space at command to speak of every number in detail, but a cursory examination of the entire work leaves a very good impression upon our mind, and this is further enhanced by the piano works and songs of the composer which we have received from New Orleans where he is organist of one of the leading churches of the South.

**NEW ENGLAND CONSERVATORY MUSIC STORE.** Franklin Sq., Boston.

*To-day, Dearest, is Ours.* F. A. Porter.

The syncopation which is used almost throughout the song, gives it a quaint Irish flavor, quite in line with Moore's poetry, and the simplicity which is characteristic of the entire work, further enhances the treatment of the poem. Of course the song will depend greatly for its effect upon the pathos with which it is sung. It is for mezzo soprano. Compass D to F sharp.

**Messrs. MILES & THOMPSON, Boston.**

*Nannie's Sailor Lad*  
*My Song*  
*Cradle Song* } C. W. Hawes

The words of the last two are by the composer; while the mixture of the colloquial with the romantic, in the last verse of the cradle song is scarcely a wise one, the poem is attractive and the music tuneful. The "Scotch Snap" is omnipresent in the first song, which gives it a folk-song flavor which will please many.

**Mr. ARTHUR P. SCHMIDT, 15 West St., Boston.**

*My Love's Jewels*  
*So Pure and Fair* } C. F. Dennée.

Both of these songs evince considerable of the lyrical spirit, and are good additions to the repertoire. The first has a good climax that is entirely in keeping with Heine's poem. The second is a trifle too prolonged in its repetitions, but the end is very effective. "So pure and fair" is the

translation of "Du bist wie eine Blume," which every living composer deems it his duty to set to music at least once, and this setting is as good as any of the recent ones.

**HENRY LITOLFF'S VERLAG, Brunswick, Germany.**

*Mozart's Sonatas.* Revised by Kühner.

A fine, popular edition of the 18 great Sonatas. The editor has not outlined the form, as in the Stuttgart edition, but has given most ample notes on the manner of playing the various embellishments, and the book is quite a school of instruction in this branch. English notes by Louis C. Elson.

**Messrs. NOVELLO, EWER, & CO., London & New York.**

*Holy Redeemer.* Wilkinson.

Rather too simply melodious for fine-part writing, but the solo with which it begins is very tender and expressive. The work has the Latio words of the "Ave Maria" attached, and is very singable.

*Like Silver Lamps.* Barnby.

A Christmas Anthem. It is always a delight to examine Barnby's music for ecclesiastical use, there is always a dignity and a fitness in it that is striking. In this a joyful carillon, only a simple scale, is interwoven with the voices with splendid effect. The vocal parts are of the simplest—a tenor solo, and unison passages for bass, and also for soprano; only at the end comes full harmony, with the scales appearing almost with the regularity of a "ground-bass." A splendid work.

**The S. BRAINARD'S SONS COMPANY, Chicago.**

*The Maid Who Waits for Me*  
*My Only Chance* } Puehrniger.

Two songs from the opera "Captain Cupid." Both are very bright, pleasant melodies, which was probably all the composer intended when he wrote them.

*Three Little Birds.* J. B. Campbell.

Most peculiar and original in its contrasts, and some of its chords will not be found in Richter or Brockhaven, but it is effective *tout de même*, and deserves to become popular, for there is poetry in its music, as well as in its words. It is for tenor or soprano, running to G.

*The Chicago Yorke*  
*Emma Waltzes No 1*  
*Emma Waltzes No 2* } Seeboeck.

All these are more than merely danceable tunes, they are well constructed, and have interesting harmonic progressions. The first is the easiest, the others are of medium difficulty only.

*Tarantelle.* Thomé.

Mr. Thomé is just now the rising composer of Paris, and has done some fine work. This Tarantelle is not as regularly melodic as Heller's, but it is as weird and fascinating as a Dervish dance, and after its odd dissonances and strange surprises comes a trio of beautiful sweetness in most vivid contrast. It is a remarkable work.

*Golden Rod is Yellow—Song.*  
*Fair Spirit, I Love You—Song.*  
*Cradle Song—Piano.*  
*Gigue Bretonne.*  
*Imitation of the Guitar—Piano.*  
*Old Folks at Home—Piano variations.*  
*Sarabande—Piano.* } W. C. E. Seeboeck.

The songs are melodious, but are not so effective as the piano works of the above list. No. 1 ends with a pretty waltz movement, and No. 2 follows its example, which seems to show a poverty of invention, or else an ardent desire to catch the popular Cerberus. The cradle song is melodious, with some interesting modulations too, yet not difficult. The Gigue is very attractive, both in its themes and their harmonization, altho it seems to have more the flavor of a Bourrée than of a Gigue. The guitar imitation is built on the same plan as Hiller's "Zur Gitarre," and, tho short, is quite effective, and makes a good arpeggio study. The Sarabande is also a musicianly production, but has not the true Sarabande character. This dance was originally a religious one, and its stateliness should be its chief characteristic; in this work we find more of the grace of the Loure than the majesty of the Sarabande. As regards the "Old Folks at Home," altho we are tired of musical fricassees made on this theme, it may be stated that these variations are at times quite ingenious and worthy, especially the scale treatment on page 7. Yet the insufferable arpeggio variation also appears, and causes the old folks to shake from octave to octave as if they had an ague fit. This conclusion is borne out by the fact that a funeral march subsequently appears, which indicates that they died of it. Peace to their ashes. If people *must* have variations of pretty tunes, these can be used without any evil resulting.

L. C. E.

# THOU ART LIKE A FLOWER.

(SONG FOR CONTRALTO.)

Poem by HEINE.

DENSLOW KING.

*Con Tenerezza.*

Thou art like a beau - teous

*Andante con moto.*

*p*

*Ped* \* *Ped* \*

This system contains the first five measures of the song. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in grand staff. The lyrics 'Thou art like a beau - teous' are written under the vocal line. Performance markings include 'Andante con moto.', 'p' (piano), and 'Ped' (pedal) with asterisks indicating pedal changes.

flow'r, So pure, so fair, so bright ;.....

This system contains the next five measures. The vocal line continues with the lyrics 'flow'r, So pure, so fair, so bright ;.....'. The piano accompaniment continues with the same texture. The system ends with a repeat sign in the vocal line.

But yet I fear the tem - - - pest,

*Agitato.* *cresc.* - - - *f*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

This system contains the final five measures. The tempo changes to 'Agitato.' and there is a crescendo leading to a forte 'f' dynamic. The lyrics 'But yet I fear the tem - - - pest,' are written under the vocal line. The piano accompaniment becomes more active. Performance markings include 'Agitato.', 'cresc.', 'f', and 'Ped' with asterisks.



*Joie.*

That may thy beau - - ty blight..... My hands sweet

*Ped* \* *Ped* \* *Ped* \*

blos - som ca - ress thee ;..... And oft I bow in

prayer,..... Ask - ing that God may bless thee.....

*smorz.*

..... And keep thee pure and fair. ....

*dim.*

*rall.* *pp*



# AN EASTER CAROL.

## THE CROWN OF VICTORY.

1. Go for - ward, Chris - tian sol - dier, Be - neath His ban - ner  
 2. Go for - ward, Chris - tian sol - dier, Fear not the se - cret  
 3. Go for - ward, Chris - tian sol - dier, Nor dream of peace - ful

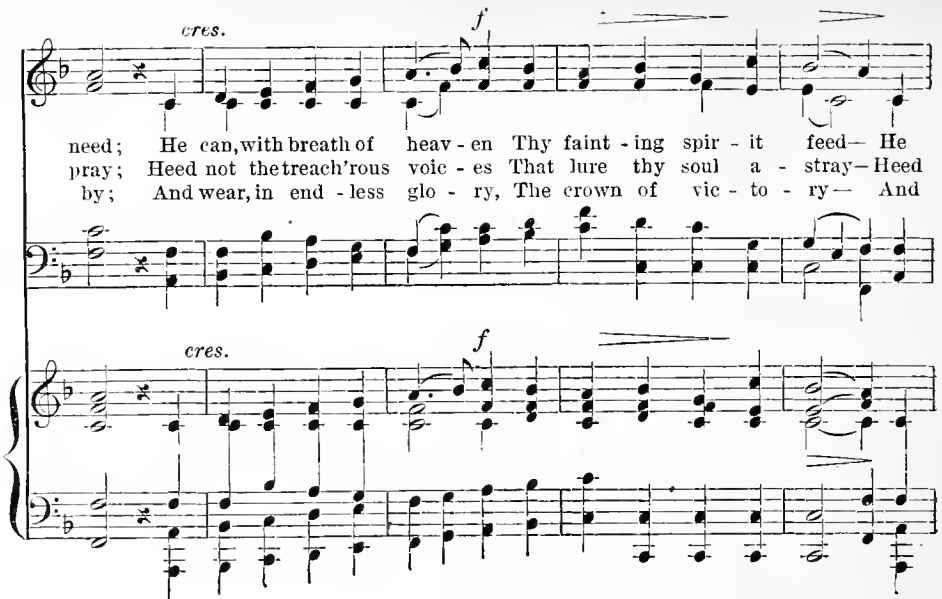
true; The Lord Him - self, thy Lead - er, Shall all thy foes sub -  
 foe; Far more are o'er thee watch - ing, Than hu - man eyes can  
 rest, Till Sa - tan's host is van - quished, And heaven is all pos -

due. His love fore - tells our tri - als, He knows thine hour - ly  
 know. Trust on - ly Christ, thy Cap - tain, Cease not to watch and  
 sest. Till Christ Him - self shall call thee To lay thine ar - mor

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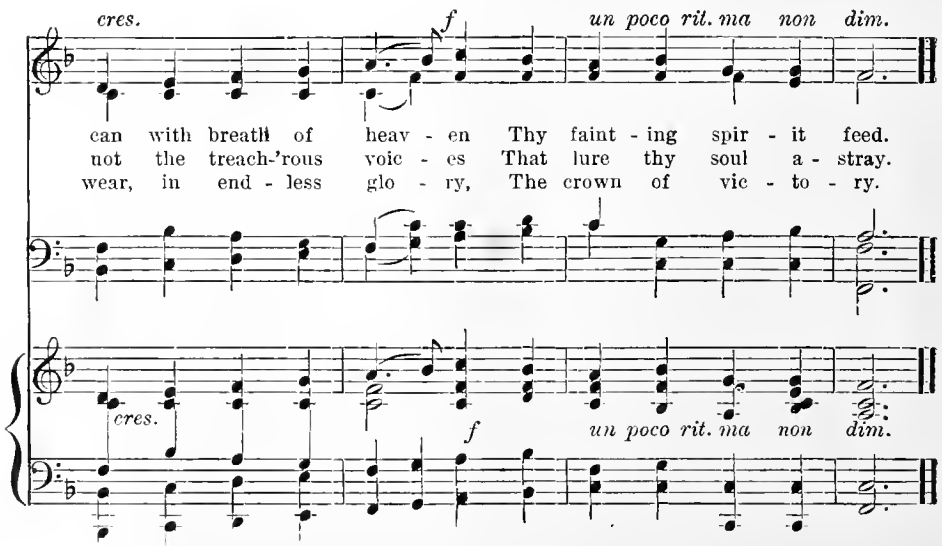
EASTER CAROL

*cres.* *f*



need; He can, with breath of heav-en Thy faint-ing spir-it feed- He  
pray; Heed not the treach'rous voic-es That lure thy soul a-stray-Heed  
by; And wear, in end-less glo-ry, The crown of vic-to-ry- And

*cres.* *f* *un poco rit. ma non dim.*



can with breath of heav-en Thy faint-ing spir-it feed.  
not the treach'rous voic-es That lure thy soul a-stray.  
wear, in end-less glo-ry, The crown of vic-to-ry.

# BOSTON MUSICAL HERALD.

Vol. 11.

BOSTON, APRIL, 1890.

No. 4.

Please note the fact and inform your friends that we will send **THE HERALD** for the balance of the year—**NINE MONTHS—ON TRIAL** for 50 cents!!

Our readers will notice this month the addition to our editorial staff of the name of Mr. Benjamin Cutter. He is already known to them through an occasional notice of his work as a composer, as well as through his contributions to the **MUSICAL HERALD**. They are aware, therefore, that to a wideawake and original mind he adds the wide and special training of a true musician. Mr. Cutter also possesses a genuine enthusiasm and a vein of real humor, both of which are apparent in his ways and conversation, and will manifest themselves in his paragraphs as they do also in his *scherzi* or *poco animatos*.

"A Hundred Years of Music in America" has been received. A review of the book is reserved for the next number of the **MUSICAL HERALD**. A brief glance at the work, however, is sufficient to discover that it is sure, whatever the balance of merit and defect, to be read with interest by all whose attention is drawn to the subject of it; for it is the history of the dawning of a great era, cosmopolitan and modern as are our own people. No American has yet exhibited a union of genius and lofty ambition such as must go to the molding of a school of art. We are echoes yet. Nevertheless the influence of this century will go to make the future, and it is well that the story of it has thus been written.

There is no more encouraging sign of the spread of musical culture in America than the excellent character of many of the books regarding music, and the worthy compositions which are now emanating from the west. It is not so long ago that the western states were held to be the very best market for variations which consisted of scramblings up and down the keyboard on the tonic and dominant chords, and that every one who could perform these meanderings was entitled "Professor." Now the west is returning good for evil, and in every department of musical production, is sending acceptable gifts to the east. In composition it has such men as Beck and Rogers in Cleveland, Kunkel in St. Louis, Gleason, De Koven, Liebling, Seeboeck, Strelezki, and others in Chicago, and Singer, Broekhoven and a whole host beside in Cincinnati. In musical literature there are Upton, Mathews, Broekhoven, Van Cleve, etc. The people are not yet as thoroughly critical in music as the

more educated concert goers of the east, but with such workers as pioneers, the result cannot be very far off. The growth in music has been more rapid in the west than in the east and altho not quite as high a popular plane has been attained, we must look well to our laurels or in a short time the sceptre of supremacy in American art will no longer be ours.

The article on "Improved Mechanism for Organ," which appears elsewhere, reminds us that this noble instrument was eagerly accepted by the catholic church when it made its appearance in Europe a little before the year 800. It had an influence on the musical forms of those early days, and the first system of part-music had its origin in the playing of this instrument, and was called organum. The use of the organ as an independent instrument came about in Venice, and the early Flemish composers who settled in that city were good organists as well. The Germans in the time of the Reformation, were fine performers and introduced the art of improvisation to that country. The habit was often pushed to excess, and not only were there long preludes and interludes improvised, but the organist was allowed to give a moderately long interlude between each line of the chorales. It was this abuse of interluding which probably led to the effort to abolish interludes altogether.

Shakespeare inquires "what's in a name," but in these days of biographical research there seems to be a great deal. The controversy regarding the spelling of the middle name of Handel, is the case in point. There is no doubt but what the composer was christened "Georg Friedrich Haendel" but as he often deviated in his spelling of it a very few sticklers for absolute exactness have given his middle name as "Frideric," for he seems to have used this awkward spelling during his later years. The English authorities, who certainly should be the best informed in the matter, discard the misspelling, altho Rockstro uses it when quoting his letters verbatim, as is but right. The great monument in Westminster Abbey and the tombstone over the master's grave, both give "Frederic" the preference. These would seem to be the highest authorities obtainable, as far as the English orthography is concerned, for it is scarcely conceivable that an error would be permitted on a memorial so grand, so costly, and so historic as that in Westminster Abbey. But there is even a possibility that the careful Rockstro may be in error in the quotation, for Handel

may have, in the French style, put an acute accent over the "E" and this may have been mistaken by his biographer for a dot, and the letter thereby turned into an "I." Therefore, all things considered, it would be as well to spell the middle name of the composer as if it were literally translated from the German name he was christened by. We do not want to seem cruel, but in this case we must insist on putting his "i" out!

Of all the sciences, that relative to sound, has made the least progress in this age of research. In fact only two really great discoveries have marked the growth of Acoustics, first the establishment of the intervals of the scale by Pythagoras some 2500 years ago, and secondly, the definition of the overtones by Helmholtz in this century. In the art of architecture, acoustics has as yet helped very little. When a new hall is built the designer is unable to predict with certainty how music will sound in it, and sometimes the most fatal acoustic effects are discovered only after the edifice is complete and they are irremediable. The famous whispering galleries of the world have come about almost by accident. It ought to be possible to build halls capable of seating many thousands in which even solo music should sound acceptable. The ancients had undoubtedly some appliances in their theatres by which sound was carried to considerable distances without losing much of its power. They had some species of resonators in Rome which re-enforced the sound of the organs used in the days of the Cæsars in such a manner that their tone filled the vast edifice. In our own time, the two best examples of what can be done in the perfection of acoustical advantages in connection with large halls, are La Scala in Milan, and the Albert Memorial Hall in London. In America, on the other hand, when a Patti sings in so large a hall as she recently used in Boston the results are not entirely artistic, and every one recalls the utter uselessness of a fashionable church built a few years ago in Boston, because of the acoustical defects. It would seem as if the world were sadly in need of a few more Helmholtzs.

Boston may claim a generally good musical taste for its public in every direction save one; symphony, opera, piano recitals, lectures, chamber concerts, are all valued sufficiently, but the organ recital is comparatively ignored. It is the exception when even a moderately large audience attends even the best organ recital in Boston, and we fear that the fact is true of all the great cities of the east. Yet we possess some of the finest organists of the country, such performers as Whiting, Dunham and other concert players. The cause of this indifference may be perhaps found in the fact that organ music was the very last of the schools of the art to be admitted to New England. In a recent address delivered at the second church, Hon. F. W. Lincoln gave some very interesting facts connected with the early history of the organ in Boston. The first singing society was organized in Boston in 1717. At that time there was the greatest repugnance to any use of organ in church service. This

probably arose from the fact that the catholics had made much of the instrument, and used it prominently in the mass. During the days of the English Commonwealth many of these instruments were destroyed. Mr. Brattle in 1713 left an organ by will to the Brattle Square Church on condition that they should accept the instrument within a year of his decease, but if they declined to receive it, it was to be given to King's Chapel, and as this congregational church declined the offer the instrument went to King's Chapel and was the first organ set up in New England. In 1790, however, the Brattle Square Church came to the conclusion that the use of the instrument was not so depravedly wicked as they imagined, and they caused one to be built for them in London, which was probably the first used in a congregational church. Yet there was not entire unanimity in the matter, for one of the wealthy members of the church offered to give its cost to the poor of Boston if the church warden might be permitted to throw the ungodly instrument into Boston harbor. The ancient prejudice against organ playing may have something to do with the callousness regarding good organ concerts in our own time.

The reproach that is so often voiced against choir-singers, that they do not enter into the spirit of what they sing during divine service, is by no means as modern a one as many imagine. Already in the second century this fault aroused some fiery commentators. There never was much song in the pagan services of the ancient world. The Egyptians used very little music in their religious rites, and the ancient Romans had generally more flutes than voices in their sacrifices, the flute with them filling the place of the organ with us, a fact which Mendelssohn has well used in his chorus "O! be gracious ye mortals" in his great oratorio of "St. Paul." With the ancient Hebrews, however, the music of praise was an important factor of the ritual. But it was in the Christian church that the power of music was first fully recognized. The love feasts, or Agapae, which took place in even the first century, were services of song, improvised it is true, but none the less dignified and earnest. These were founded upon the principle of the Greek Skolion, or banquet song, in which, in ancient Athens, every one of the guests took part after the feast. But the early worshippers gave to this species of music a new and higher purpose, and the singing of the church in the first century, at least, was as pure as the service itself. With a more developed ritual the modern faults at once began to appear.

In the second century the Christian church was already becoming wealthy. It must be remembered that all the converts firmly believed that the end of the world was at hand, and as they felt that they could use their earthly possessions but a short time in any case, almost the first deed of their regenerated life was to bestow their fortune upon the church. The result was a treasury so well filled that money was soon lavished upon an improved service. The first vent was in a noble charity.

Orphan asylums were founded in which many acolites were trained, and very soon music became one of the principal studies in these incipient conservatories. When these trained singers took their place in the services a rivalry began, in which each singer strove to outdo the other. Trills, runs and embellishments began to appear in every part of the work, and in about a century the church became one vast singing school. St. Ambrose, in the fourth century, sought to stem the tide by introducing a dignified chant, but the love of display on the part of the vocalists was too powerful and very soon these reforms were swept aside. It is to be noticed, however, that the emperor Julian believed that the music of the church was its chief attraction for the multitude, and in endeavoring to re-establish the pagan worship relied much on the training of Roman youths to the service of the deities, and sought to found a conservatory for this purpose in Alexandria, a project which was only defeated by his death. St. Gregory in the sixth century was the first to effect a real reform, and, for a time, the singers were obliged to hide their technical training in a mode of singing that was suitable to the subject. The combat between the pulpit and choir, therefore, has been in existence almost as long as the musical service itself.

The position of Luther in the matter of congregational singing is a frequently misunderstood one. Sometimes he is quoted as having been the uncompromising adherent of congregational singing, but this is a dangerous half truth. The fact is that he thoroughly believed in congregational work combined with that of the choir in the musical service. It is also a mistake to suppose that he was the founder of the latter-day congregation hymns. The catholic church, to be sure, had forbidden the congregations to take any active part in the musical service, but in Germany, at least, this edict had been practically set aside before Luther's day in the catholic churches, and a set of hymns in honor of the virgin were regularly sung by the congregation and were known as the *Marienlieder*.

Luther, having been trained as a choir boy at Eisenach, desired to build up a service on the model, as regarded its music, of the catholic Mass, and scheduled out the the plan of it, but the chorale soon took its place as better suited to the needs of the occasion.

In another respect Luther's musical labors have been misunderstood; he took many popular songs and incorporated them in the service, saying "I don't see why the devil should have all the good tunes!" and this has been made a plea by many an uninspired composer, on which to introduce any jingle into the modern hymnal. In the first place Luther was not the first to adopt the popular music as a foundation for the ecclesiastical, for the old composers of the Flemish school as long ago as A. D. 1350 used many a popular tune, ay, and even a drinking song, as *Cantus Firmus*, on which to build a mass. But when Luther admitted any popular song into the service two things were attended to; firstly, it was chosen of a stately character, and secondly, it was ennobled with the most dignified counterpoint. After such treatment there

could be no sense of unfitness even to the most sensitive nerves. As an instance of the propriety of such treatment it may here be mentioned that the lofty hymn "Bach" was originally a love song. It was originally sung to stanzas beginning

"My mind is all distracted,  
My heart has gone astray,"

but this does not in the least detract from the power of it when sung to the words

"O! Sacred head now wounded,  
With grief and shame bowed down"

thanks to the earnest counterpoint of John Sebastian Bach.

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"The teacher is the mediator between the pure and high art—as shown in the works of the great masters and the young and coming generation."—*Louis Köhler*

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#### IMPROVED MECHANISM FOR THE ORGAN.

The new improvement in organ construction recently patented by Mr. Romaine Callender, of Brantford, Ont., Canada, is exciting much interest among organists who have had the opportunity of testing the invention. Mr. Callender's idea, at which he has been working for several years, has been, to simplify the work of registration in organ playing. Composition pedals which exist in most organs, seemed to him to fall far short of what is necessary in this field, for the simple reason that in most cases the feet are engaged with pedals; and when you add to that work the occasional work of manipulating the swell pedal, you have already given an organist all he can well do. A careful examination of recital work, etc., by our prominent organists has shown Mr. Callender that where composition pedals are used freely, the phrases are always broken, and a very unmusical effect is produced thereby. The same effect is produced when pistons are used. Organ makers claim that, where pistons are placed over the several manuals, the perfect control of the instrument is secured, and especially is it claimed in that form of piston known as the "Automatic adjustable."

An organ of any size consists of two or more organs, each having its keyboard, etc. The whole organ being manipulated by one person, it would seem proper to give him not only the means of changing rapidly the effects of each department of the organ, but also, when necessary, of changing the whole instrument at once. In Mr. Callender's invention the mechanism for setting the combinations is easily controlled, and consists of a small hand-wheel, an indicator arm, and a consecutively numbered dial. The mechanism for bringing into effect the various combinations as they are required, consists of a small rail for each manual, extending nearly the whole length of the keyboard, and over the rear part of the keys, so as to be within convenient reach of the fingers when playing. The organist determines in what order he will use the required combinations, and proceeds to set them by drawing out what speaking and mechanical stops he in-

tends using in his first combination. He next pushes in the "lock" piston, which finishes the setting of first combination. He now turns the hand-wheel so that the indicator arm points to the figure 2 on the dial, and then draws out what stops he requires in his second combination. This being done, and the "lock" piston pushed in as before, the work of setting the second combination is also accomplished, and so on with as many combinations as he may desire to use. The organist now turns the hand-wheel until the indicator arm points to the figure 1 on the dial—this completes the setting of combinations, and they can be produced at any time in the order in which they were set, by a slight depression of any one of the three fingers rails extending over the manuals. These rails are within such convenient reach of the fingers that they can be operated readily whilst playing moving chords or scale work.

The whole action is so planned that it concentrates in the one governing medium, the finger rail, the power of changing the combinations automatically and successfully; it enables an organist to make the most intricate changes of registration by a single pressure of any disengaged finger on the rail over the manuals. These finger rails are so arranged that they are readily commanded from any point on the keyboards, so that should the hands be widely apart, and on different manuals, the next combination is within just as convenient reach as it would be if both hands were in the middle of the keyboard. In depressing the combination rail, a downward movement of the finger has been chosen in preference to a pushing movement, as being more natural to the hand in playing. There is a rail over each manual, providing for those cases where the hands are on different manuals. Whichever finger is most convenient to use should touch the rail, and the next combination is produced. This gives the organist power to control the whole organ, in any class of music. The registration of modern compositions, and those which are orchestral in their coloring, becomes perfectly easy, as the performer can produce the most complicated change just as easily as a simple one, and without any interference of phrasing.

The advantages of the Consecutive Combination Action are incalculable, and are self-evident to any practical organist, whose possibilities as a performer are limited, owing to his inability to vary his registrations by instantaneous changes in his combinations of stops, without removing at least one hand from the manual it is playing.

The disadvantages are not many nor serious. It will be seen, however, that the utmost care must be given to the "setting" of the Combinations, since any accidental omission of a required change in the registration would of course involve the likelihood of a most distressing and irremediable blunder in the rendition; further, in an organ concert program, a considerable time must be consumed between the numbers in making and locking the combinations, and if the organist were in view the "getting ready" might flavor of a rather uncanny region, viz., the "Behind the Scenes."

## PARIS—ITS MUSIC AND MUSICIANS.

The following excerpts from a private letter written by an American gentleman sojourning in Paris and addressed to one of our editors, will prove interesting.

"I greatly enjoy Guilmant's playing; indeed the organ playing here is generally excellent. I can not say much in praise of the choir singing. The choir music is all in the Gregorian modes, and, as the principle part the choir performs is chanting, the whole after a short time grows almost intolerably monotonous. The men do much more of the singing than do the boys. How they can like the monotonous droning on bass tones is incomprehensible to me. The best choir singing in Paris according to my judgment, is at the American (!) church of the Holy Trinity (Episcopal). The choir is also composed of men and boys, but they sing with charming precision, expression and tone quality. They sing English 'set' services which when heard after the French singing seem wonderfully bright and hopeful. Perhaps it is my imagination but the French choir singing seems an echo of a superstitious, gloomy period, whereas the other seems the result of a happy, trustful Christian belief.

"I hear no orchestral music, no Symphony concerts, because, as these concerts are given only on Sundays, I *will not attend them*. Do you blame me? I have been 'reasoned with' on the subject but to no avail. It seems remarkable that a great city like Paris has not a single music hall. The orchestral concerts are given in theatres and piano and other recitals in halls about the size of Sleeper Hall at the N. E. C. The admission to all the concerts is never less than one dollar, frequently two dollars. The musical season did not begin until about the first of January. There are, so far as I am aware, no singing societies similar to the Handel and Haydn, Cecilia or Apollo Clubs in Boston.

"Christmas Eve I attended the midnight mass at St. Eustache. There was a 'mob' there and it was difficult to get a seat. The organ playing (on Batiste's grand organ) was excellent. A haritone in the organ loft essayed to sing 'O Holy Night,' by Adam, but he made sorry work of it. At the end of each verse he was so generally *hissed* that for a time the singing of the choir in response was almost inaudible.

"A few days ago I went to the Père La Chaise cemetery where Chopin is buried. I can not describe what passed through my mind as I stood by the tomb of the great master. I think I never felt more solemn. There within a few feet of me lay all that remained of him whose music I have so much loved. There seemed an incongruity; a few feet of soil—a small statue for a tombstone among so many more pretentious—and here then was *Chopin*. I seemed to be in an unpleasant dream. I thought of his life, his feeble health, his despondent periods, his triumphs as an artist—a life tho short yet filled with so much that was only irksome to so gentle and sensitive a nature. I had thought of him as still in the flesh—almost fancied I should see him—yet here was the cold reality,—a tomb,—a handful of dust—Chopin; and I turned sadly away."

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Victor Benham, the young American pianist, gave a concert in the Sing Akademie, Berlin, on Jan. 11, assisted by the Philharmonic Orchestra. Mr. Benham played Weber's E-flat concerto, the F major toccata by Bach (arranged by Mr. Benham), a theme with variations by Dussek, Schumann's impromptus, and Chopin's op. 2, variations: the performance was well received.

## REVIEW OF RECENT CONCERTS.

### IN BOSTON.

The beginning of Lent was attended by many concerts and the musical societies as well as the chamber music organizations gave their quota of concerts to the penitential season. The Kneisel quartet gave a programme of especial excellence, beginning with a quintette by Chadwick, which is one of the worthiest of recent additions to American chamber music. Mr. Chadwick is evidently gaining in freedom of developments which is the foundation of the true sonata form. The concert ended with Schubert's great quintette, which was performed with perfect ensemble. Professor Baerman's Chamber Concert was also a fine performance in every way, the piano solos being especially commendable. The clubs have also given their midseason concerts with success. The Boston Singer's Society, under Mr. Osgood, made a great success at their second concert with David's "Desert," the text being read by Mr. Ticknor. The Apollo Club gave "Henry of Navarre" with considerable success as far as the choruses were concerned, but the great work needed a more heroic tenor than Mr. George J. Parker, who, however, sang with that correctness which always distinguishes his work. The cantata is one of the most lofty in the entire American repertoire, the orchestration being of especially attractive character, and the constant reiteration of the theme "Ein Feste Burg ist unser Gott," being quite in keeping with the subject. At this concert a new work by Mr. Templeton Strong, the American composer who is doing such good work in Wiesbaden, Germany, was given. It was entitled "The Knights and the Naiads," and is not as perfect a composition as "The Ruined Mill," which was the last cantata of this composer heard in Boston. The present work is too prolix, and its text lacks interest, but there are many excellent points in the number, nevertheless, particularly in the matter of scoring. Mr. Strong seems a master of orchestration and will be in the very front rank of American composers when he condenses his ideas a little more. The club gave its usual mid-season supper after the concert mentioned, and altho this is not for public review it may be stated that the music here given was of concert order and all the more enjoyable because it was performed in such an informal manner.

The Symphony Concerts have been up to the usual point of interest if not always to the former point of detail. The ensemble is not always as perfect as it ought to be. Mr. Nikisch seems frequently to soar above matters of detail and there is not the perfect balance which formerly made this orchestra technically in advance of any we have ever had in this country. The new conductor is poetic, of that there can scarcely be any doubt, but he is sometimes too fond of dramatic touches and is apt to make the classical works too theatrical. I would

not find fault with any degree of freedom or of contrast in a Weber work, for that composer is at times theatrical in his effects, but to sensationalize the gentle Schumann is going a point too far. The Symphony in B-flat was composed to picture the awakening of Springtime and Love; its most fitting motto would be the poem of Heine—"Im wunderschönen Monat Mai!" It begins with a call for trumpets and horns as if to awaken slumbering nature; trombones are in the work yet they are not called for by the composer in the opening call; the passage is marked "un poco maestoso;" it may be conjectured then that Mr. Nikisch is wrong when he begins this by causing the horns to play so loudly that they sound like poor trombones, and takes the tempo as if it were "Largo ma con tutta forza!" The ensemble of the orchestra is no longer what it has been; it is impossible to lead so fine a body of musicians to utter shipwreck, but the perfect unity, the delicate nuances of shading, are not present as they have been in the last two years. In place of this, however, we have more virility than ever before and in some respects this is a gain. I think that in the brilliant Liszt symphonic poem, in St. Saen's exciting compositions, or in such numbers as Berlioz's "Ride to Hades" our new conductor would be at his best, and that he needs very dramatic music to bring out his powers. He is by no means a careful drill master but his soaring after the infinite is not without its charm.

Among the soloists none have made a greater impression than Mr. Carl Faelten, who recently played Louis Maas' piano concerto. The work is not one which will charm the public immediately, for its beauties lie deeper than the surface. The perfect union of the solo instrument with the orchestra is most musicianly and the tone coloring is throughout masterly. The work was played both by soloist and orchestra in a manner that left nothing to be desired. Spite of its complex and earnest character, the concerto evidently found favor, and the pianist was twice recalled. The concerto proved what a promising composer America lost when Mr. Maas died so young and in the period of his greatest promise. It was a very graceful thing for Mr. Nikisch to do, to follow the above-mentioned concerto with a funeral march; he chose that of Schubert instrumented by Liszt and performed the work with much power.

The Young People's Popular Concerts have begun with much eclat. The first of the series was given on March 5th. and the hall was crowded as never before at any of these concerts; there is no doubt that Mr. Nikisch is winning a great popular success, and the very works which I have ventured to criticize are the ones that have been most enthusiastically applauded. At the popular concert the programme was lighter than ever before, but that was certainly no fault. Mdle. de Vere won a great success in two florid arias, and Mr. Hekking, assisted by Mr. Schuecker, gave an arrangement of Chopin's well-worn Nocturne in E-flat for 'cello and harp. This sugar-plum won the heartiest applause, as also did the orchestral suite by Grieg entitled "Peer Gynt."

This month will give musical Bostonians a change of



diet, for vocal work will be in the ascendant, as the German opera and the Handel and Haydn Society's Triennial will form the chief events of the musical répertoire.

As we go to press the Italian opera is in full blast in Boston. Patti is singing with all her accustomed virtuosity, altho there is more effort than formerly in her passages in *alt*. Her trill is as ever, perfect, and the *agitata* is phenomenal. Lillian Nordica is doing great credit to her *alma mater*, the New England Conservatory, and has made a great success. Madame Albani has won a triumph as Desdemona, in Verdi's "Ottello," and so has Tamagno, who proved himself a grand *tenore robusto*. There is also a splendid baritone in the troupe—Signor Marcassa. Altogether the company is a strong one, but suffers terribly by trying to give music at wholesale in such an immense edifice as Mechanics Hall. The audiences have been large, and Italian opera seems by no means dead yet in Boston.

L. C. E.

#### GENERAL REVIEW—ELSEWHERE.

At the Metropolitan Opera House, New York, the Wagner cyclis was begun as announced on Feb. 26. Enormous audiences have attended the performances, greater interest being shown in the later dramas than the earlier operas of the master. Vogl, Reichmann, Lehmann, Fischer and Kalisch, who have borne the brunt of the solo work, have had as associates of the second rank only tolerable artists, while the chorus singing and mechanical department of the productions, never yet become famous at this establishment, have received some severe criticism. But Wagner placed the pedestal of his works in the orchestra, and this feature at the Metropolitan, under the inspiring direction of Anton Seidl, is without fault. "Rienzi" was fine as a spectacle, but Perrotti in the title part was inefficient. Reichmann's Dutchman, in "The Flying Dutchman," will be one of the memories of the year; Kalisch as Erik, gave the part its proper lyric setting; there was a weak Senta. In "Die Meistersinger" Sachs was entrusted to Reichmann, and with this result in the eyes of *The Musical Courier*:

"Comparisons are odious, and, in fact, comparison is entirely inadmissible in this question, so vastly superior is Reichmann in the part. He is superior to everybody whom the writer has heard in it, including such renowned artists as Schelper and Betz, the latter of whom sang "Sachs" at Bayreuth last summer. The poetry, warmth of nature and soul, the *bonhomie* of the character, could not possibly have been brought out to better advantage or more plainly and pleasingly, unaffectedly and gracefully, yet withal simply, than it was done by Reichmann. From a technical standpoint, both fine and noble declamation as well as true art of singing could also be admired from beginning to the end, and he added much to the dignity and logical rounding off of the part by the restoration of the two final addresses of 'Hans Sachs' in the closing scene, both of which used to be ruthlessly and unmercifully cut in former performances of 'Die Meistersinger.' So much for the 'Hans Sachs' of Reichmann, an artist of whom we are glad and proud to be able to announce that he has been re-engaged for next season at an increased salary."

There was a new (to New York) Beckmesser, Mr. Joseph Arden, who was liked. Paul Kalisch was Walther, and as usual the lyric beauty of the part of David—so well exemplified by Hofmuller at Bayreuth—was sacrificed.

For the performance of "Rheingold," Vogl assumed the part of Loge, which he created on the occasion of the initial performance of the *Nibelungen* at Bayreuth in 1876. Last year Alvary's Loge was much admired, Von Buelow, it will be remembered, lauding it beyond the original conception, in fact Vogl's Loge, until Alvary appeared, was looked upon as the ideal assumption of the crafty Mephisto of Northern mythology. This is what the Tribune finds in the older artist's impersonation:

"The character was essentially new to all whose knowledge of 'Das Rheingold' was derived from the representations of last season. There is nothing unfinished or indeterminate in Herr Vogl's Loge. Its intellectuality is its most marked characteristic, and the manner in which this is combined with his dual embodiment of the spirit of malicious mischief and the elemental symbolism of the character is entitled to unqualified admiration." The same writer praises the Mime of Kalisch who undertook the rôle for the first time, saying "It was a capital piece of work on both of its sides, so good indeed that it precluded all thought of comparison with other representatives of the part."

The remainder of the dramas of the *Nibelungen* tetralogy are at this writing in performance, the sequence and the opera season closing during the week March 17-22. A unique feature of recent happenings at the Metropolitan was the "benefit" tendered Lilli Lehmann. This great artist chose Bellini's "Norma." The occasion was a financial success. The reason of her choice of this antiquated work has been so well stated by Mr. Krehbiel, and his remarks contain so much of the truth for which we have labored, that we quote liberally from them:

"It requires no deep penetration to discover why Mme. Lehmann chose 'Norma' for her benefit. It enabled her to add another to the many proofs which she has given in the past of her great versatility as a singer. It also served to disprove in part the assertion so frequently made that devotion to the lyric drama in its latest and most significant phase does not necessarily preclude excellence in the old domain of beautiful singing. So far as Mme. Lehmann is concerned such a criticism ought never to have been uttered, for nothing has been plainer during the five years of her American sojourn than the fact that the superlative merit of her performances in Wagner's dramas has been as much due to the soundness and thoroughness of her specifically musical training as to the extraordinary nature of her natural endowments. Over and over again she has presented herself as a model which the ambitious young singers of today ought to study with a sense of particularly keen gratitude at the opportunity which her presence vouchsafes them. Perhaps her splendidly effective performance last night in a rôle which has never had fewer capable representatives than just now will help to a more general recognition of this truth; and thus one more merit be found for the unexpected revival of 'Norma,' which, be it also said, was not without its merits of another kind. There are many things in 'Norma' which are dignified, beautiful in a dramatic as well as an absolutely musical sense."

Among the orchestras: The Philharmonic's March concert presented a Haydn symphony, one by Schumann, in C-major, and the Henselt piano concerto. Mr. Joseffy was the soloist. At the fifth Symphony Society concert Mr. Walter Damrosch conducted a performance of his father's "Festival Overture," the "Ocean" symphony of Rubinstein and Liszt's arrangement of the so-called Funeral March by Schubert. Miss Maud Powell was the soloist, choosing the weakest of Bruch's two violin concertos, namely the second. On March 18 the fourth and last Boston Symphony concert occurred. Mr. Nikisch placed two symphonies on his program, namely, Schumann's first in B-flat and Beethoven's fifth; between these came Volkmann's tempestuous "Richard III" overture. Mr. Frank Von der Stucken gave the second of his series of afternoon

concerts on March 13; Mozart's G-major symphony, an arrangement of ballet airs from Gluck's operas, Chopin's F-minor piano concerto (Mr. Alex. Lambert), and solos by Emil Fischer, constituted the program. Mr. Thomas continues his Sunday evening popular concerts at the Lenox Lyceum. Among the few novelties produced was Goldmark's "Spring" overture, which is characteristic of its composer, who is first, last and always a fine colorist.

The Oratorio Society on the 15th repeated Grell's Solemn Mass, written in the sixteenth century's style in sixteen real parts, without accompaniment. Mr. Damrosch brought out this unique and scholarly work for the first time in the country at a concert by the Oratorio Society last year. Among the chamber-music players, the third Philharmonic Club program included Dvorak's quintet in G op. 77, and a new *MS.* suite by Chas. Kurth, both for the first time in New York. The Beethoven Club intended playing Mr. Chadwick's piano quintet at its concert of the 13th, but were obliged to deny their public a present hearing of this fine composition. Schumann's piano quintet and a new string quartet by Tchaikowsky (in E-flat op. 30) were performed. The Russian work proved strong and interesting.

Brooklyn is looking forward to a performance of "Parsifal," as concert music, at the Academy of Music on March 31. The affair is in charge of the Brooklyn Seidl Society. Mr. Seidl will conduct an orchestra of 84, and these leading singers will assist: Lehmann (Kundry), Kalisch (Parsifal), Fischer (Gurnemanz), Reichmann (Amfortas), Beck (Klingsor). There will be no chorus. To perform the beautiful work in this fashion approaches very nearly to being sacrilege, and we are sorry to hear that it promises to be a great financial success. This will be the second performance in this country of "Parsifal" as concert music, Mr. Walter Damrosch and the New York Oratorio Society having read it through in similar sinful fashion on March 6, 1886. At the fifth Philharmonic concert Mr. Paul Tidden played Beethoven's E-flat concerto in a manner to win praise from the judicious. Mr. Thomas consorted it with Raff's beautiful "Im Walde" symphony and Goldmark's "Spring" overture. Mr. J. E. Van O'Linda gave an orchestral concert on February 17th, his program including Beethoven's "Pastoral" symphony, the "Tannhäuser" overture and other standard selections. On March 11, under the direction of C. M. Wiske, Gounod's Redemption was sung. The chorus was drawn from the Brooklyn Choral, Amphion and Cecilian Societies, all of which Mr. Wiske directs; the orchestra was composed largely of members of the Theodore Thomas band. The soloists were Miss Charlotte Walker, Miss H. J. Clapper, Miss A. N. Hartdegen, Mr. U. H. Rieger, Mr. F. F. Powers and Dr. C. E. Martin. Since the Brooklyn Philharmonic gave up its chorus there has been no oratorio society in the city of churches; Mr. Wiske is a hard and intelligent worker, already has accomplished much and his star is in the ascendent.

On either side of the Metropolis: The Musurgia of Norwich, now in their fifth season, has given two concerts thus far during 1889-1890. On Dec. 11, the society performed a choral work by Geo. A. Kies, a local organist and musician, entitled "The Last Hymn," poem by Mrs. M. Farningham. Mr. Kies, whose Concert Overture was publicly performed in Norwich two seasons ago, has scored his hymn for orchestra.

The last Boston Symphony concert of the season, in New Haven, presented Mr. Joseffy as soloist in the Schumann concerto. Schubert's Unfinished Symphony, the overtures to "Die Meistersinger" and "Sakuntala," and portions of Rubinstein's theatric "Bal Costumé" music completed Mr. Nikisch's highly eclectic program. Organists will be interested in the new instrument lately placed in the Peddie Memorial Church, Newark. The builders were J. H. and E. S. Odell. E. M. Bowman, organist, furnished the specification of what is one of the largest and most ingenious of modern organs. There are five organs, including great, swell, solo, (in separate swell box), pedal, electric (fourteen stops controlled by an electric key board), and electric pedal organ. In all there are 112 stops, complex pistons, etc., (including four patent composition pedals affecting the entire organ) and 3561 pipes.

The March concert in Philadelphia of the Boston Symphony Orchestra, gave the Quakers an expression of Mr. Nikisch's catholicity; Haydn's G-major symphony, Henselt's piano concerto, Tchaikowsky's gorgeous "Romeo and Juliet" fantasia, certain of Rubinstein's "Bal Costumé," and the overture to "Die Meistersinger" constituted a program of undeniable interest. Mr. Joseffy was the pianist. At the second Mendelssohn Club concert, two compositions by their conductor, W. W. Gilchrist, were sung; they were Psalm cxii, and an Ave Maria. The Orpheus Club, M. H. Cross, conductor, gave a pleasant concert on Feb. 15; the Adamowski Quartet assisted and the program included a part song (The Winter Lullaby) by R. De Koven. At the fourth Adamowski Quartet concert Schubert's D-minor quartet, and selections from Tchaikowsky's D-major, and Volkmann's E-minor quartets were played, also a minuet from a quartet in A-minor by C. M. Loeffler, a Boston musician and violinist, member of the Boston Symphony Orchestra.

Baltimore heard Haydn's G-major symphony and Schubert's Unfinished from the Boston Symphony Orchestra on March 20. A Baltimorean writing of the regular visits of the Boston orchestra says:

"Let me say that the periodical visit of this organization to this city is a perfect boon to the musical people here. Our local musicians have very little opportunity to practice at symphonic work, and cannot perform any without such practice; consequently the Boston Symphony concerts are the events looked for most."

At the fourth Peabody Institute concert Mr. Richard Burmeister played Tausig's version of Chopin's E-minor concerto. The capitol of the country heard Beethoven's fifth symphony at the third Boston Symphony concert. Miss Mary Howe of Brattleboro, Vt., was the soloist. Miss Howe made an agreeable impression at the Worcester Festival of 1888. Though she sang only "show pieces," it was evident she had a sympathetic voice, and would do well to adopt a repertoire of more positive musical character; it is therefore a disappointment to find that after a lapse of two years she makes her initial appearance at a concert of note in pieces of a colorateur nature. Mrs. Thurber of the National Conservatory of Music, has announced an American concert on March 26. Mr. Van der Stucken will conduct, and if present plans are adhered to, a truly representative program will be performed.

Cincinnati is in her "biennial year." The directors of her festival have promulgated their prospectus from which we make liberal extracts. Seven concerts will be given, beginning on Tuesday evening, May 20. The soloists are Edward Lloyd, of London, and Theodore J. Toedt, tenors; Myron Whitney, Emil Fischer, basses; Mlle. Clementina De Vere, Mrs. Theodore J. Toedt, Mrs. Corinne Moore Lawson, sopranos, and Miss Emily Winant, contralto. The festival will open with "The Messiah." Wednesday evening, May 21, Dvorak's Stabat Mater and a short miscellaneous program. Thursday afternoon, May 22, miscellaneous program. Thursday evening, St. Saëns' "The Deluge" and a Wagner program. Friday evening, Bach's St. Matthew Passion. Saturday afternoon, miscellaneous program. Saturday evening, Verdi's Requiem Mass and other selections. Theodore Thomas will be the conductor. It is evident that Dr. Mackenzie's "The Queen of Jubal," has been sacrificed. Current happenings within the month include the fourth symphony concert. Rheinberger's Wallenstein's symphony was the important number. A local critic, though praising portions of the performance, takes the brass to task for some "uncomfortably suspicious remarks" in the third movement. The soloist was Mr. Armin Doerner, who chose Liszt's E-flat concerto.

There is nothing of importance with which to credit Chicago. Lumenaries like D'Albert, Sarasate and Hegner, continually passing here and there over the country, may have visited the city of magnificent claims in the interval since we last computed the account, but of local activities outside the music-schools and mutual admiration societies which combine their Chopin and Alard with ices and bon bons, there has been a dearth; there are, however, one or two plodders in the field of chamber-music whom, if overlooked, we will not to fail to mention next month.

The Mozart Club of Pittsburg, whose singing last year Mr. Henschel extolled mightily, gave Verdi's Requiem Mass on Feb. 5, together with an interesting miscellaneous program. The new organ in Carnegie Library is the synosure of local pride.

General Western happenings: The Lachmond String Quartet of Minneapolis, gave its second concert on Feb. 25. Beethoven's F-major quartet, op. 18, and portions of Jadasohn's quintet, op. 70, were played; enterprise was shown in the production of this concert of Brams' second set of Gipsy Songs for mixed quintet and four-hand piano accompaniment. The Loring Club of San Francisco, gave the third concert of its thirteenth season on Feb. 5. Important among the old and new pieces sung were selections from Bruch's "Frithjof" and the second "Oedifas" chorus of Paine. The Hermann Brandt String Quartet assisted. There has been a gradual improvement in the program of the Ellis Club of Los Angeles, now in its second season, first under the conductorship of J. C. Dunster. On Feb. 6, the club gave a capital concert, with the aid of a small orchestra. The program included "To the Genius of Music," H. Mohr; "Legend of the Bended Bow," W. W. Gilchrist; "In the Storm," E. Schultz. The Detroit Musical Society gave "Ilijah" on March 6, under the direction of Mr. F. Abel. The leading soloists were Mme. Blanche Stone Barton, Mr. F. A. Jameson and Dr. Carl E. Martin. The Euterpe Club of Detroit performed Gilchrist's ballad "The Rose," at its

eighth subscription concert on March 7. From St. Louis word comes of the auspicious beginning of the series of orchestral concerts under the direction of Joseph Otten. A number of the musical have guaranteed a series of three, and judging from the two programs received, a higher standard will be observed than has characterized any other local attempt along similar lines. Schubert's Unfinished Symphony, Mozart's "Jupiter," and Chopin's E-minor concerto with Miss Aus der Ohe, have already been performed. The St. Louis Choral Society gave Gade's "Crusadors" on March 6, and a short miscellaneous program. The soloists were Miss Walter C. Wyman. Mr. Whitney Mockridge. Mr. W. M. Porteous.

As usual the French Opera Company at New Orleans has done something worthy of extended notice. Last month it was "Le Roi d'Ys," brought to a first performance in this country; on Feb. 17, 1890. Massenet's "The Cid," was performed there also for the first time in the United States.

G. H. W.

"The presence of deep and earnest music is essentially the presence of the deep and earnest spirit who composed it.—Dwight.

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"His glasses are inseparable from his face. One of our earliest glimpses of him is 'a little boy in spectacles' at the Convict; he habitually slept in them; and within eighteen months of his death we see him standing in the window at Döbling, his glasses pushed up over his forehead, and Grillparzer's verses held close to his searching eyes. He had the broad, strong jaw of all great men, and a marked assertive prominence of the lips. When at rest the expression of his face was uninteresting, but it brightened up at the mention of music, especially that of Beethoven.

"His voice was something between a soft tenor and a baritone. He sang 'like a composer,' without the least affectation or attempt. His general disposition was in accordance with his countenance.

"His sensibility, tho his music shows it was extreme, was not roused by the small things of life. He had little of that jealous susceptibility which too often distinguishes musicians, more irritable even than the 'irritable race of poets.'

\* Price, Postpaid, 85 cts.

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"His attitude toward Rossini and Weber proves this. When a post which he much coveted was given to another, he expressed his satisfaction at its being bestowed on so competent a man.

"Transparent truthfulness, good-humor, a cheerful, contented evenness, fondness for a joke, and a desire to remain in the background, such were his prominent characteristics in ordinary life. But we have seen how this apparently impassive man could be moved by a poem which appealed to him, or by such music as Beethoven's C minor Quartet. This unflinching good nature, this sweet loveableness, doubtless enhanced by his reserve, was what attached Schubert to his friends; they admired him; but they loved him still more.

"Ferdinand perfectly adored him, and even the derisive Ignaz melts when he takes leave. Hardly a letter from Schwind, Schoeber, or Bauernfeld, that does not testify to this. Their only complaint is that he will not return their passion, and that the affection of years is not enough to overcome his distrust and fear of seeing himself appreciated and beloved. Even strangers who met him in this entourage were as much captivated as his friends.

"J. A. Berg of Stockholm, who was in Vienna in 1827, as a young man of twenty-four and met him at the Bogners, speaks of him with the clinging affection which such personal charm inspires.

"He was a born bourgeois, never really at his ease except among his equals and chosen associates. When he was with them he was genial and compliant. At the dances of his friends he would extemporise the most lovely waltzes for hours together, or accompany song after song.

"He was even boisterous—playing the Erl King on a comb, fencing, howling, and making many practical jokes. But in good society he was shy and silent, his face grave; a word of praise distressed him, he would repel the admiration when it came, and escape into the next room, or out of the bouse at the first possible moment. In consequence he was over-looked and of his important friends few knew, or showed that they knew, what a treasure they had within their reach.

"A great player like Bocklet, after performing the B-flat Trio, could kneel to kiss the composer's hand with rapture, and with broken voice stammer forth his homage, but there is no trace of such tribute from the upper classes.

"What a contrast to Beethoven's position among his aristocratic friends—their devotion and patience, his contemptuous behavior, the amount of pressing necessary to make him play, his scorn of emotion, and love of applause after he had finished. The same contrast is visible in the dedications of the music of the two—Beethoven's chiefly to crowned heads, Schubert's in large proportion to his friends. It is also evident in the music itself, as we shall endeavor presently to bring out.

"His life as a rule was regular, even monotonous. He composed or studied habitually for six or seven hours every morning. This was one of the methodical habits which he had learned from his good old father; others were the old-fashioned punctilious style of addressing strangers, which struck Hiller with such consternation, and the dating of his music. He was ready to write directly he tumbled out of bed, and remained steadily at work till two. 'When I have done one piece I begin the next,' was his explanation to a visitor in 1827, and one of these mornings produced six of the songs in the 'Winterreise.' At two he dined—when there was money enough for dinner—either at the Gasthaus or with a friend or patron; and the afternoon was spent in making music, or

in walking in the environs of Vienna. If the weather was fine the walk was often prolonged until late, regardless of engagements in town; but if this was not the case, he was at the coffee-house by five, smoking his pipe and ready to joke with any of his set; then came an hour's music, then the theatre, and supper at the Gasthaus again, and the coffee-house, sometimes till far into the morning. In those days no Viennese, certainly no young bachelor dined at home, so that the repeated visits at the Gasthaus need not shock the sensibilities of any English lover of Schubert. Nor let anyone be led away with the notion that he was a sot as some seem prone to believe. How could a sot, how could anyone who even lived freely, and woke with a heavy head or a disturbed stomach, have worked as he worked, and have composed 1000 such works as his in eighteen years, or have performed the feats of rapidity that Schubert did in the way of opera, symphony, quartet, song, which we have enumerated? No sot could write six of the 'Winterreise' songs—perfect, enduring works of art—in one morning, and that no singular feat? Your Morlands and Poes are obliged to wait their time, and produce a few works as their brain and their digestion will allow them, instead of being always ready for their greatest efforts, as Mozart and Schubert were. Schubert—like Mozart—loved society and its accompaniments; he would have been no Viennese if he had not; and he may have been occasionally led away; but such escapades were rare. He does not appear to have cared for the other sex, or to have been attracted to them as Beethoven was, notwithstanding his ugliness. This simplicity curiously characterises his whole life; no feats of memory are recorded of him as they so often are of other great musicians. The records of his life contain nothing to quote. His letters, some forty in all, are evidently forced from him. 'It's frightful,' said he, 'having to describe one's travels; I cannot write any more.' 'Dearest friend,' on another occasion, 'you will be astonished at my writing; I am so myself.' Strange contrast to the many interesting epistles of Mozart and Mendelssohn, and the numberless notes of Beethoven!

"He played as he sang, 'like a composer,' that is, with sles of technique than of knowledge and expression. Of the virtuoso he had absolutely nothing. He improvised in the intervals of throwing on his clothes, or at other times when the music within was too strong to be resisted, but as an exhibition or performance, never, and there is no record of his playing any music but his own. He occasionally accompanied his songs at concerts, (always keeping very strict time) but we never hear of his having extemporised or played a piece in public in Vienna. Notwithstanding the shortness of his fingers, which sometimes got tired, he could play most of his own pieces, and with such force and beauty as to compel a musician who was listening to one of his latest sonatas, to exclaim, 'I admire your playing more than your music,' an exclamation susceptible of two interpretations, of which Schubert is said to have taken the unfavorable one. Duet playing was a favorite recreation with him. Schober, Gahy, and others were his companions in this, and Gahy has left on record his admiration of the clear, rapid playing, the bold conception and perfect grasp of expression, and the clever, droll remarks that would drop from him during the piece.

"Early in the year 1822, Schubert made the acquaintance of Weber, who spent a few weeks of February and March in Vienna to arrange for the production of his *Euryanthe*. No particulars of their intercourse on this occasion survive.

"With Beethoven, Schubert had as yet hardly exchanged

words. And this is hardly to be wondered at, because, tho Vienna was not a large city, yet the paths of the two men were quite separate.

"Apart from the great differences in their ages, and from Beethoven's peculiar position in the town, his habits were fixed, his deafness was a great obstacle to intercourse, and, for the last five or six years, what with the lawsuits into which his nephew dragged him, and the severe labor entailed by the composition of the Mass in D and of the Sonatas ops. 106, 109, 110, and 111—works which by no means flowed from him with the ease that masses and sonatas did from Schubert—he was very inaccessible. Any stranger arriving from abroad, with a letter of introduction, was seen and treated civilly. But Schubert was a born Viennese and at the time of which we speak Beethoven was as much a part of Vienna as St. Stephen's tower, and to visit him required some special reason and more than special resolution. A remark of Rochlitz's in the July of this year shows that Schubert was in the habit of going to the same restaurant with Beethoven and worshipping at a distance, but the first direct evidence of their coming into contact occurs at this date. On April 19, 1822, he published a set of Variations on a French air as op. 10, and dedicated them to Beethoven as his admirer and worshipper (*sein Verehrer und Bewunderer*). The Variations were written in the preceding winter and Schubert presented them in person to the great master. There are two versions of the interview—Schinder's and J. Huttenbrenner's. Schinder was constantly about Beethoven. He was devoted to Schubert and is very unlikely to have given a depreciating account of him. There is, therefore, no reason for doubting his statement, especially as his own interest or vanity were not concerned. It is the first time we meet Schubert face to face. He was accompanied by Diabelli, who was just beginning to find out his commercial value and would naturally be anxious for his success.

"Beethoven was at home, and we know the somewhat overwhelming courtesy with which he welcomed a stranger. Schubert was more bashful and retiring than ever; and when the great man handed him the sheaf of paper and the carpenter's pencil, provided for the replies of his visitors, could not collect himself sufficiently to write a word. Then the Variations were produced, with their enthusiastic dedication, which probably added to Beethoven's good humour. He opened them and looked through them, and seeing something that startled him, naturally pointed it out. At this Schubert's last remnant of self-control seems to have deserted him and he rushed from the room. When he got into the street, and was out of the magic of Beethoven's personality, his presence of mind returned, and all that he might have said flashed upon him, but it was too late. The story is perfectly natural and we ought to thank Beethoven's Boswell for it. Which of us would not have done the same?

"Beethoven kept the variations and liked them; and it must have been some consolation to the bashful Franz to hear that he often played them with his nephew. Huttenbrenner's story is that Schubert called but found Beethoven out; which may have been an invention of Diabelli's to shield his young client."

The attention of PASTORS is called to our SPECIAL OFFER to them on the 1st advertising page.

## CHURCH MUSIC.

No one who is at all conversant with current thought in England can fail to note the ever-increasing interest in Congregational Singing of the *devotional* type. Much emphasis is being paid to the subject of the Revival of Chanting. The representatives of Church Music for Art's Sake are protesting, but it will avail nothing, for the day is dawning when the common sense of all Christendom will assert itself and demand a church service of song which shall be strictly devotional and for devotion's sake.

### THE PEOPLE SHOULD PRAISE.

If the Service of Praise is to become a Service to God, the fact must be recognized that the worshippers in God's House do not all sit in the choir seats. The congregation assemble to worship God. This is the presumption, at least, and must be taken as the basis of treatment for the Church Music Question. The Service of Praise should mean, the devotional music in which the *worshippers* participate, the congregation as a whole, not merely the small segment of it denominated "choir."

It is surprising how little attention has thus far been paid in our country to developing congregational praise. "Good singing" in a church commonly means artistic work by a professional or semi-professional choir. It ought to mean, hearty, intelligent, worshipful singing by the entire congregation. It could mean that, provided the same amount of pains were taken to interest and train congregations in singing simple music of a high standard of excellence, as is unremittingly bestowed upon the evolution of concert music in the choir seats.

The writer is greatly interested in the experiments of a Worcester Church (the Salem Street Congregational) along this line. Through the agency of a Church Choral Society, and by means of regular weekly congregational rehearsals in connection with the mid-week services of the Church, the very best hymn-tunes suitable for congregational use are readily sung in the Sunday services. Not only this, but the people have learned to chant with precision and freedom, and also make use each Sunday morning of a standard congregational anthem. To enjoy this latter privilege, a pamphlet of anthems was prepared and published for the use of this congregation, which has been found valuable in many chorus choirs, and may prove of equal assistance to other churches desiring to elevate and improve their singing. The people are led in song by a well-trained chorus. The success of this experiment is already assured, as the singing has wonderfully improved under this method, and the entire service has been greatly enriched by it.

WM. W. SLEEPER.

If our art is not to sink entirely to the level of trade and fashion, the training for it must be complete, intelligent and really artistic.—*Marx*.

At Sioux City, Ia., Miss Florence Lewis is full of work, with forty-nine lessons a week, a ladies musical club, concerts, pupils' recitals, etc. She finds the field and work full of pleasant features

## MUSIC AS PROPHECY.

BY DR. THEODORE P. MUNGER.

The underlying or central image of the Apocalypse is song, the voice of harpers mingling with the voice of great thunders and of many waters and of a great multitude, heard throughout and heard at last in the universal ascription: "Hallelujah! for the Lord God omnipotent reigneth." If we take this central image and ask why it is used to describe Heaven or the future of regenerated humanity, the answer would be, because of its fitness. If this final condition were defined in bare words it would be as follows: Obedience, Sympathy, Feeling or Emotion, and Adoration. These in a sense constitute heaven, or the state of regenerated humanity. By the consent of all ages heaven has been represented under a conception of music and will be in all ages to come. \* \* \*

I do not absolutely know what heaven is like—it will be like only to itself—but if I think of it at all, I must do so under some present definite conception. The highest forms under which we can now think are art forms, the proportion of statuary and architecture, the color of painting and music. The former are limited and address a mere sense of beauty; but music addresses the heart and has its vocation amongst the feelings, and covers their whole range. Hence music has been chosen to hold and express our conceptions of moral perfection. Nor is it an arbitrary choice, but is made for the reasons that music is the utterance of the heart, it is an expression of morality, and it is an infinite language. Before the sneer at heaven as a place of endless song can prevail, it must undo all this stout logic of the human heart. We so represent it because when we frame our conception of heaven or moral perfection we find certain things and we look into the nature and operations of music, we find the same things, namely: Obedience, Sympathy, Emotion, Adoration. Of this relation we will now speak.

Obedience. The idea that is fastest gaining ground in all departments of thought, is that of the reign of law—law always and everywhere, and nothing without its range. It does not antagonize a personal God, but requires it, for law is not an abstraction nor a mere force, but a thing of intelligence and feeling and purpose, and so must be grounded in a being having these characteristics. We cannot say that God is above or under law, nor that he makes laws nor that he obeys laws. He is himself the laws, which are but ways of his acting. This idea does not antagonize liberty, for there is a law of liberty. A free acting agent is free only because he obeys the laws of his own will and obeys it intelligently. He has power to disobey a law, but he cannot break it—it is law still. Nor does the reign of law antagonize grace, for grace has laws as important as that of gravitation. Nor does law contradict miracle. The reign of law went on when Christ multiplied the loaves and raised Lazarus from the dead, he simply disclosed laws to which we are unaccustomed, but which may come to view in further stages of human progress, or in another stage of existence.

We do all things through laws, and life itself, down and up to its widest complexity, is the product of law, so that the exact and absolute correlative of life is obedience. As human life goes on to perfection and mounts into higher stages here and hereafter, it is simply gaining in obedience. The will grows freer, all the faculties act more spontaneously, the parts of our nature grow more co-ordinate, and tend to reinforce each other, until, like some well made engine, the whole fabric of

our nature works in swift, silent and fractionless activity; but it is still the action of obedience, and the perfection of the life is but the perfection of obedience. The new Jerusalem descends out of heaven. But under what art form shall we express this? for expression we must have. It must be an art that is itself full of obedience and covers, so to speak, its history and discloses its results. Sculpture and painting have their laws, which they must rigidly obey, but they address chiefly the sense of form and proportion and color, and end chiefly in a sense of mere beauty or fitness: they are largely intellectual and yield their results chiefly in the intellect. But music goes further, while its laws are as exact and fine as those of form and color, even more recondite—any breaking of them begets a deeper sense of disobedience. When we see a distorted form or ill matched colors, the eye is offended, but there is no such protest as that of the ear when it is assailed by discord. False proportion and crudely joined colors provoke mental indignation, but hardly more; the borders of feeling are reached but not deeply penetrated. But a discord of sounds lays hold of the nerves and rasps them into positive pain. In fine natures it may even cause extreme physiological disturbance. A statue could not be so ugly, nor a painting so ill colored as to produce spasms, but such a result is quite possible through discord. The sensitiveness of musicians is not a matter of sentiment and is farthest from affection, but is a matter of nerves. The protest and the pain are exactly of the same nature as those caused by a fall and concussion. But, reaching the mind along the wounded nerves, it awakens there the same feeling of anger and resentment that we feel when we have been ruthlessly struck. A discord of sounds is unendurable, but we hardly say that of violations of form and color. This shows we are more finely related to the laws of sound than form and color, and that the relation covers a wider range of our nature; or, in other words, that music is a better type of obedience. When its laws are broken the history of disobedience is written out in the protest of our whole being—from quivering nerve to the indignation of the heart.

There is also an exactness in the laws of harmony that makes obedience to them especially fine, and so, fit to be a type of it. While as, in every art, it can only approximate an ideal—never reaching perhaps actual harmony—it is more rigidly under law and comes nearer its ideal than any other. It is able more thoroughly to overcome the grossness of matter and to use it for its own ends than is statuary or painting. Nature is more pliant to it. There is a latitude in other arts that admits of defence, but there is none in music. The sculptor may trench on the laws of form for the sake of deepening expression, but the musician seeks higher effects by an increasing adherence to the laws of his art. If he admits a discord it is not as a variation from harmony but as a denial of it, and is used to shock the hearer into a deeper sense of the prevailing concord. Nor is any other art so fine in the distinctions it makes. Nothing can be more exact and minute than the laws of light by which form is revealed, but the eye is not so keen to mark slight departures from the law of form as is the ear in noting variations in its realm. A highly trained musician can detect a variation from the pitch of one-sixty-fourth of a semitone, but the best mechanical eye could not detect a correspondingly fine variation of a line from the perpendicular, nor could the nicest sense of color perceive a like variation of shade. There is also this peculiar and suggestive difference between the eye and the ear and their action; the eye never transcends the laws of light and form: it always acts within the limits of mathematical



laws and is transcended by them, but the musical ear recognizes laws for which no scientific basis is yet found.

In the tuning of any string instrument certain requirements of the ear are obeyed for which no reasons can be given, the problem is too subtle even for Helmholtz—suggesting that music is that form of art in which man expresses his transcendence of nature. As man himself reaches beyond the material world and its laws, and goes over into another, even a spiritual world, so music is the art that lends itself to this feature of his nature, going along with it and opening the doors as it mounts into the heavens. This fine obedience in music is best seen, however, in its execution. When voice joins with voice in the harmony of their contrasted parts, and instruments add their deeper and higher tones; trumpets and viols and reeds each giving their various sounds—voices as of a great multitude and instruments as of the full orchestra—and all binding themselves down to exact laws, conspire to the utterance of manifold harmony, we have not only the most perfect illustration of obedience but the joy of obedience; one is immediately transmuted into the other; we are thus let into the soul of obedience and find it to be joy—that its law is a law of life. The pleasure we feel in music springs from the obedience which is in it, and it is full only as the obedience is entire. Thus we see how this art becomes prophetic. There is a double yet single goal before humanity—the goal of obedience to the eternal laws and the goal of bliss. The race is long, and slowly are the mile-stones of ages passed, but when the foot of the runner has touched the last bound, his hands also touch either pillar of the goal; he has obeyed and he is blest. But in all the race he has a continual lesson and a constant presage in this divine art of music—its laws glorifying obedience and its joy feeding his tired spirit.—*From The Appeal to Life.*

## QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

W. S.—1. Should not strict time be kept in an anthem at the double bar unless otherwise indicated by some sign?

Ans.—It should.

2. Understanding that the sign: M. M. (Maelzel's metronome) means the number of beats to the minute, what kind of a note is reckoned?


Ans.—In all correct marking, the kind of note to be counted is indicated; for instance M. M. sixty-six half-notes, or simply the note and the accompanying figures—quarter-note 144.

3. Will you please give the right number of notes in the minute for the various tempi, *Allegro*, *Andante*, etc.?

Ans.—This is impossible. The terms *Allegro*, *Andante*, etc., are not arbitrary as to rapidity or slowness, and two separate movements with the same tempi mark might be played in two different tempi.

4. What is the meaning of ensemble playing?

Ans.—Literally "together playing." The ensemble of a piece is good when the parts fit well and the spirit is harmonious.

5 and 6. In a violin piece I find these marks:—1.  2.  3.  What do they mean?

Are harmonics on the violin indicated both by diamond-shaped notes, and by the zero mark?

Ans.—These signs are fully explained in any good violin method, such as David, Mazas, or Tours.

DELIA.—When and where is the next annual convention of the National Music Teacher's Association to be held?

Ans.—In Detroit, Michigan, July, 1, 2, 3, and 4, 1890.

E. DES P.—1. What is meant by the Loissetian system of memorizing?


Ans.—That system which Mr. Loissette endorses and has given his name. A great variety of judgement is expressed by students of the system as to its value.

2. Please name some piano finger exercises for stretching the hand.

Ans.—Excellent exercises for this purpose may be found in Plaids's *Technical Studies*, which you will find a real horn of plenty to draw from.

3. Can you give me a short sketch of Delabaye, the composer of the *Columbine Minuet*, and name a few of his works?

Ans.—Careful inquiry and search fail to yield any results. The minuet is known, but of the composer nothing definite can be gained. His compositions are said to appear on French catalogues; only the *Columbine* seems to have crossed the Atlantic.

K. K.—1. What does this mark mean in Plaids's *Technique* —  It comes often at the end of a measure in the first part of the book.

Ans.—You probably refer to the Direct, the sign sometimes used to show the note which is to follow.

2. Please recommend a book for the cabinet organ, containing easy pieces, and not difficult but brilliant marches—in short, a book that will please a dull scholar.

Ans.—*Organ Selections*, and *The Organ at Home*, Ditson, are both good, the latter the better.

H. H.—1. How shall I play on the piano an arpeggio four-note-chord—a *c-sharp*, *e*, *a*—whose upper note, *a*, is preceded by the same note written as a grace note?

Ans.—Strike the grace note, then roll up the chord.

2. How shall I play an octave in half notes, whose lower note is preceded by a grace note of the same pitch tied into the lower note?

Ans.—Strike the grace note and follow it immediately by the upper note of the octave.

3. (Please state this question more clearly. Give example.)

4. When staccato and tenuto marks are both placed over the same notes, what is to be done?

Ans.—We suppose you allude to piano music. Strike the keys with the force required by the marking—*f*, or *p*—and hold down to the value of the note.

5. A pupil has taken the following piano studies:—Czerny, Op. 299; Heller, Op. 46, and Loeschhorn, Op. 45, 66, 136, books 1 and 2; please tell me what she should now take?



*Ans.*—Köhler, Op. 128, book 2; Raff, 30 Studies, the easier ones; if the work has been thorough, try the *Little Preludes* by Bach.

*INQ.*—1. In Hofmann's piano variations on "*Flow gently, sweet Afton*," are the chords in the introduction which are connected by a wavy line, to be played simultaneously, or does the right-hand chord follow the left hand?

*Ans.*—The right hand follows the left hand, one note after the other.

2. In the same piece, page one, brace 3, is either grace note to be held, or to be tied to its following note?

*Ans.*—The grace notes should be struck first, then the chord.

3. On the 8th and other pages of the same piece should the first three notes of the groups of five notes be played as a triplet?

*Ans.*—They should.

4. Please give your opinion of this as a teaching piece.

*Ans.*—It is a fair piece, and does well in its place; but some things are good teaching pieces which are not very good music.

5. In *Spinnerlied* by Litolf, (for piano) page 4, part in D-flat, are the bass notes to be played as sextolets or double triplets?

*Ans.*—As double triplets.

6. How is a turn after double notes to be played?

*Ans.*—Like a turn after a single note. It is subject to the same rules, and is made on the upper note.

D. F.—Why is chamber music so called?

*Ans.*—Because adapted for performance in small rather than large rooms.

P. F.—1. In playing a modulation from C major to E major, how can the augmented second between the first two chords be avoided?

*Ans.*—Your question is a little blind. To avoid any augmented second you can go directly to the A major chord after which the modulation is very simple. See Emery's *Elements of Harmony*.

RYE.—If one thoroughly understands music, can one teach himself the piano?

*Ans.*—We fail to see how one can thoroughly understand music and not play the piano, because there is so much that can be unlocked only by the key of performance on the piano. A clever orchestral instrumentalist might acquire, unaided, a certain proficiency on the piano, but the results would only be ordinary.

G. G.—Please give the correct pronunciation of the word Semiramide.

*Ans.*—Sā-mē-rah-mē dā.

CAREY.—1. What determines the number of notes to be played in a trill—that is: how shall I choose between sixteenth and thirty-second notes?

*Ans.*—The general tempo. Thirty-second notes would be unfitting in a *Vivace* and sixteenths in an *Adagio*.

2. Is there any book that treats the embellishments?

*Ans.*—*Primer of Pianoforte Playing* by Franklin Taylor.

3. What organ studies follow Dunham's *Melodious Studies for the Pipe Organ*?

*Ans.*—12 *Chorales Selected from Rink's Organ School*. Arranged by George E. Whiting.

4. What piano studies would you recommend to follow Clementi's sonatinas?

*Ans.*—Döring Studies, Op. 8, 2nd. and 3rd. Books, are good to use here, if the pupil has done well; if unusually well, Behren's *Velocity Studies*, Book I.

H. E. B.—1. Is the finale of the Raff piano concerto in C too difficult for a pupil in the fourth grade (N. E. C.) who is a remarkably quick reader and has a fair technique?

*Ans.*—It is much too difficult.

2. Please name some piano concertos, or parts of concertos, suitable for good fourth grade pupils?

*Ans.*—Haydn, D major; Mozart, Nos. 15, C major, No. 12, B-flat major, are standard works.

D. F.—1. Please name some good studies for beginners on the cabinet organ.

*Ans.*—Wm. H. Clarke has written some quite good instruction books for this instrument. We know of no works published as studies.

2. Please tell us of a few really good piano duets, grades 2 and 3.

*Ans.*—Second grade, Reinecke, *Pieces*, Op. 54, Enckhausen, *Pieces*, Op. 72. Third grade, Weber, *Easy Pieces*, Op. 3, Op. 12.

L. C. W.—1. Can you give me the names of any persons who have something to do, directly and practically, with the movement toward establishing the German pitch in this country?

*Ans.*—So many names are given to the different pitches that we cannot understand your term "German pitch." Messrs. Theo. Thomas, Georg. Henschel, Eben Tourjée and others did much to lower the standard of pitch some years ago.

2. Has the pitch of the Boston Music Hall organ been lowered, and if so, under whose direction?

*Ans.*—The famous "Music Hall organ" was given to the N. E. Conservatory some years ago. The new organ is tuned to the low pitch adopted in the Boston Symphony orchestra by Mr. Henschel.

HOLMES.—On drawing the bow forcibly at its butt on the open G string of my violin, I have produced the note *small d*, one fourth below the so-called lowest note of the violin. Is this something unusual?

*Ans.*—Such a tone is called a resultant tone, and is explained by the physicists. Tartini discovered the resultant tones in 1714. We heard one lately. The phenomenon is rare, however.

FRANCES.—1. A friend tells me that her teacher gives pieces the first lesson, and that tho she was never enthusiastic over music this method compels her to love it. Please inform me who teaches this method; and what are the pieces one can give that will force an indifferent pupil to love music?

*Ans.*—We are unacquainted with any such teacher and should call such an one a quack.—Music for coercive purposes? Try something light and bright.

2. Please name two or three drawing-room piano pieces, third grade, that have a great many chords and octaves, are not too classical, and yet good practice.

*Ans.*—*Danse Moderne*, Dennée; *Mazurka*, C major, F. A. Porter, *Hungarian Album—Leaf*, Stiehl, *Polish Dance*, Scharwenka.

Do you call any descriptive piece like *The Storm*, classical?

*Ans.*—No.

B. C.

"Music should strike fire from a man's soul; mere sentiment will only do for women."—*Beethoven*.

## N. E. CONSERVATORY ITEMS.

The season of graduates' recitals is now opening.

Dr. Kimball's lecture, Feb. 25, upon "Recent Important Literary Discoveries," was most instructive.

Dr. and Mrs. Tourjée's return from their southern trip was welcomed by all. We are glad to note the Doctor's steady improvement.

The Springfield Republican of the 7th of March, has the following: Born, in this city, 28th ult., a daughter to Ernest N. and Amy Wood Bagg.

As a premonition of summer, came Dr. Cooper's graphic sketches of camp-life, in his recent lecture on "The Sun, the Rod, and the Birch Canoe."

Mr. H. B. McCoy was married the 11th of March, in Springfield, to Miss Genevieve Middlebrook of that city. He has the cordial felicitations of his old friends at the New England Conservatory.

It is very pleasant and encouraging to all friends of the institution to know that its work has become so significant to the educational interests of the country at large—and that its representatives are doing such faithful and efficient service as to multiply, year by year, the calls for them. We are permitted to quote the following from a private letter addressed to Dr. Tourjée, and written by a gentleman whose business engagements take him to every state in the Union: "As to the usefulness of your own life-work, I see the evidences of it wherever I go. I find in almost every large and small city in Texas and every other city where I go, pupils of the New England Conservatory of Music, as teachers and organists, doing such faithful work that it would encourage the hearts of all who have sustained you by their kind counsel, and the professors who are working so faithfully in all the different departments of your noble institution."

Childrens' programs, (see concerts) given by Miss A. E. Leonard, speak clearly for the sort of work going on at Clifton Seminary. Miss Leonard reports enthusiasm and steadiness in the work of her pupils and a very encouraging progress of musical sentiment in the locality. A report like this we esteem of incalculably greater significance than that of the triumph of a virtuoso. It signifies the gradual entrance of the people upon their inheritance in music; the other presents the barren spectacle of what has already been done; and the artist, indeed, unless he be an instructor and educator, has no claim on the reverence or gratitude of his contemporaries. From the same source we have a Mendelssohn program, interesting and instructive, showing the work of advanced students.

The reception given to the members of the Legislature on March 6, was a success in every sense of the word. In spite of the storm without, many guests were present, among whom may be mentioned Ex-Gov. Claflin, Ex-

Gov. Smith and wife, and many senators and representatives. Somewhat late in the evening the governor arrived with his staff. As the guests arrived they were conducted by ushers, selected from among the students, to the dressing-rooms, and afterwards upon a tour of inspection through the huge building—to offices, art rooms, class rooms, library, gymnasium, tuning rooms, and museum. At half-past eight o'clock an entertainment, which was made as representative as possible, took place in Sleeper Hall. At its close, the guests were conducted to the dining room and refreshments were served. Afterward all assembled in the parlors, and the governor, assisted by Lieut. Governor Haile, held an informal reception.

## CONCERTS.

February 26th. Piano Recital by pupils of Miss S. E. Newman. Program: Scherzo, Marcia Funebre, Allegro, from Sonata, Op. 26, Beethoven; Miss Evelyn Haynes; Norwegian Bridal Party, from Op. 19, Grieg; Nocturne, Op. 15, No. 3, Etude, Op. 10, No. 5, Chopin; Miss Anna M. Hall; Menuetto, Presto con Fuoco, from Sonata, Op. 37, No. 3, Beethoven; Miss Clara Allen; Gigue, in G minor, Händel; Transcription of Airs from Gluck's *Alceste*, Saint-Saëns; Miss Haynes; Capriccio, R minor, Op. 22, (orchestral parts played on a second piano.) Mendelssohn, Miss Hall.

March 5th. Entertainment by the School of Elocution. Program: The Acrobatic Doctor, Miss Guerpillon; Nydia, The Blind Flower Girl, from Bulwer's "Last Days of Pompeii," Miss Ella E. O'Brien; Illustrative Postings, Juveniles, Miss Williams, Miss Block, Miss Muir, Miss McKeene; Monologue—Comedy, Un Crâne sous une tempête, Madame—Mrs. L. M. Stahl, Monsienn—Mr. Walter F. Earle; Monologue—Tragedy, "The Burgomaster's Death," adaptation from the play of "The Bells," Mr. Neil J. Tracy; Studies with a Sword, Miss Adelaide Scriber; Scenes from Merchant of Venice, Trial Scene.; Mythology. Romance. Statuary, Tableaux D'Art Co.

March 6th. Reception and concert given in honor of the members of the Legislature and invited guests. Program. Part First: Grand Choeur, Guilment, Miss Alice Greer, [Walnut Hill.]; Reminiscences de Lucia Di Lammermoor, Liszt, Miss Lillie S. Goss, [Barnstable.]; It Was a Dream, Cowen, Spring Song, Oscar Weil, with violin obligato, Miss Nellie V. Parker, [Crescent Beach.]; Fantaisie Polonaise, Raff, Master George Proctor, [Charlestown.]; Souvenir de Haydn, Variations on the Austrian National Hymn, Leonard, Mr. John C. Kelley, [Boston.] Part Second: Tableaux D'Art, by pupils of the School of Elocution.

March 10th. Piano Recital for graduation, given by Miss Jennie Lucy Hull, assisted by Mr. Leo Schultz, violoncello. Sonata, G minor, Op. 22, Allegro Molto, Andantino, Scherzo, Rondo Presto, Schumann; Andante and Allegro, from Concerto A minor, Goltermann, Mr. Schulz; Andante, F major, Beethoven, Etude, G-flat major, Op. 25, No. 9, Chopin; Etude, C-sharp minor, Op. 25, No. 7, Chopin; Caprice Espagnol, Op. 37, Moszkowski; Slavonic Serenade, Neruda, Andante from Orpheus, Gluck; Schultz; Spinning Song, concert study, Popper, Mr. Schulz; Variations Sérieuses, D minor, Op. 54, Mendelssohn.

March 13th. Soirée Musicale. Program: Concerto, No. 15, in C major for pianoforte, (first movement), Mozart, Miss Lillie P. Cole; Aria: Deh per questo istante, (Titus), Mozart, Miss Minnie Vesey; Ballade, Op. 47, Chopin, Miss Bettie Wolff; Canzonetta, in G minor, for violin, Mendelssohn, Miss Florence Purrington; She Wandered Down the Mountain Side, Clay, Miss Grace Paut; Introduzione e Rondo Brillant, in C major, Op. 56, Hummel, Miss Carrie S. Norton.

March 20th. Organ Recital, given by Mr. H. M. Dunham, assisted by Mr. Emil Mahr, violinist. Program: Marche de Procession. Tom-belle; Pastorale in D, Merkel; Prelude in B minor, Bach, Mr. Dunham; Air Varie, in G, Op. 10, Rode, Mr. Mahr; Religious Prelude, Lux; Sonata in F minor, first time in public, Introduction and Fugue, Adagio e Sostenuto, Finale, Dunham, Mr. Dunham; Cavantine, Raff, Kuiawiak Polish National Dance, Wieniawski, Mr. Mahr; Sancta Maria, Sortie in C major, Whiting, Mr. Dunham.

## ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Miss Julia T. Smith, '89, has the finest organ position in Lincoln, Neb.

Miss Mabel M. Paul is teaching and playing a church organ in Burlington, Vt.

Miss Stella Hadden, '83, class 8, of Sandusky, Ohio, is studying in Berlin with Klindworth.

Mr. David Blanpied, director of the Montpelier, Vt., Sem., passed his spring vacation in Boston.

Miss Wickliffe Cooper is having a successful and enjoyable year at Potter College, Bowling Green, Ky.

Miss Carrie E. Day, '89, is teaching in Winnipeg, Manitoba, and hopes to send several pupils to the N. E. C. next year.

The director of the Nebraska Con. of Music at Lincoln, Neb., gives Mr. George Bagnall, '88, high praise for his ability as a concert pianist and as a teacher.

Feb. 27th. Mrs. Clara Tourjée Nelson was heard in concert in her old home, Auburndale. She gave a "Scene from Faust," and was recalled four times by a very enthusiastic audience.

Mr. Homer A. Norris, '87, has composed a cantata which is to be given in Paris with soloists, chorus and orchestra. Mr. Norris is improving all the time and we expect to hear more of him later.

Mrs. Mary Camden Wetmore, '86, continues to live in San Francisco. In a recent letter to a friend at the Conservatory she says: "I am not doing much with my music for there is little opportunity here, but I tell Mr. Wetmore that when we come east I want to spend six weeks at the Conservatory and freshen up my music."

Married, Springfield, March 11th, 1890, Mr. Henry B. MacCoy and Miss Genevieve Ethel Middlebrook of Springfield. We are sure that the many patrons of the N. E. C. music store will give their good wishes to Mr. and Mrs. MacCoy. "Mac" is now the head of the retail department of Root & Sons' music store, Chicago.

The concert given under the direction of Mr. Peterson at Onarga, Ill., receives enthusiastic praise in the local press. It is declared that "It is not necessary to engage a travelling troupe when Onarga wants a musical entertainment, as the Conservatory can furnish us a much better one as long as it is under the direction of Mr. Peterson."

Mr. B. F. Thomsen reports from Hackettstown, N. J., progress and good work on all lines. In particular, theoretical study is receiving increased and encouraging attention. High and broad aims are kept in view in the entire scope of training, and with a good equipment, a systematical course, atmosphere of culture, and an occasional concert from outside artists, the outlook is good for a work of permanent value.

We have from the Denver (Col.) Republican, a notice of Mr. F. A. Very's playing in that city, reporting much success and a double encore. It appears that Mr. Very is going on

with the same energy that characterised his work here at his home. With the double advantage of experience and a liberal education to support a thorough musical training, we are sure that the west will find him a strong and enthusiastic factor in musical development.

Mr. James E. Bagley, '88, left Davenport, Iowa, the first of March, to conduct the music at an Episcopal church, Rochester, N. Y. Mr. Bagley will have a boy choir. For six weeks he was in Davenport, and during that time he organized and directed a boy choir. On Sunday evening, March 2nd, they made their first appearance. Mr. Bagley received high praise for his work from the bishops, clergy, and people and was urged to remain but he had decided to go to Rochester.

Mr. George E. Case, '86, sends greeting from Sherman, Texas. Mr. Case has been the director of the music department of Sherman Institute for three years. When he went there the class of music pupils numbered sixty. Now there are one hundred and fifteen music students. Harmony examinations are given every ten weeks. Mr. Case writes: "Miss Nellie M. Cheney ('88) teacher of vocal music has met with very great success." Another teacher will be added to the faculty of music next year. A very successful concert was given on Feb. 18th, by Miss Cheney, Mr. Case and others.

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"The Realistic is the truth, a close copy of nature. The Ideal is what a man wishes were true."—*Fan Cleve*.

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## MUSICAL MENTION.

## NOTES.

A festival theatre is to be built at Salzburg, Mozart's native place.

Edouard Remenyi has given his fiftieth concert at Cape Town, South Africa.

Lohengrin, given in Italian, at Santiago, Chili, was enthusiastically received.

Theodore Thomas is soon to be married to Miss Rose Fay of Chicago.

Campanini hopes to recover his voice in consequence of medical treatment.

Moszkowski's second orchestral suite is a great success and will soon be published.

Sir Charles and Lady Halle will give their first concert in Australia on May 19th.

Adele Aus der Ohe will visit St. Paul, Richmond and Nashville during her present concert tour.

Teresa Carreno played Mr. MacDowell's A minor pianoforte concerto in Berlin on Feb. 13.

An organ which belonged to Marie Anoinette has been lately set up in the church of St. Sulpice, at Paris.

The Imperial Russian Musical Society, of which Anton Rubinstein is president, has elected Verdi an honorary member.

Miss Elsie Curning, the author of "Rock-a-bye Baby," the sale of which has been so great, is still a girl in her teens.

Felix Draseke has just finished a work of important dimensions for solo, chorus, and orchestra, entitled "Columbus."

The original score of Handel's "Messiah" has been discovered among the papers of the late Sir Frederick Gore Onseley.

Mr. Reinhold L. Hermann, conductor of the Liderkranz Society will go abroad in June, having refused renomination.

Miss Mary Breesty, an American girl, is winning laurels abroad. Her teachers have been Herr Reinhold Decker and Frau Otto Aloleben.

Minnie Hauk has sold her chateau near Basle and bought the Villa Triebtschen, on Lake Lucerne, which was the residence of Wagner, when he composed "Siegfried."

The Crown Prince of Saxony-Meiningen who has already set to music the "Persians" of Æschylus, has also arranged music for the Bacchantes of Euripides, which will be given at Athens.

Berlioz' "Te Deum" created an extraordinary impression at the last Gurzenich concert in Cologne, when it was given under Wallner's direction, with a double chorus and a boy choir of over 100 voices.

The last concert of the Russian Musical Society (Moscow) season was given on the thirteenth ult., under Prof. Karl Klindworth's direction; the program consisted exclusively of selections from Wagner's works.

Among the many presents received by Rubinstein on the occasion of his "jubilee," are two grand pianos of Russian manufacture, which he has dubbed "Ma brune" and "Ma blonde," referring to the color of their cases.

The grand march from "Tannhäuser" was played entirely by banjos at a recent New York entertainment. This instrument is increasing in popularity; one American manufacturer makes them at the rate of 5000 a year.

Wilhelm's programme at Berlin on Feb. 27 with the Philharmonic Orchestra contained the Beethoven violin concerto and original transcription of Liszt's "Al Ungarese," Chopin's D-flat nocturne and Schubert's "Ave Maria."

The Contralto, Mrs. Demeric Lablache, who, during almost the whole of Mapleson's career, was one of his principal contraltos, is about to quit the stage and proposes to settle down as a teacher of singing in Liverpool.

Charles Gregarowitsch, the young Russian violinist and favorite pupil of Joachim, was announced to perform the late Dr. Damrosch's violin concerto at a recent (24th ult.) concert, by the Berlin Philharmonic Society, under Hans Von Bülow's direction.

Miss Van Zandt's latest triumph at Lisbon was in Thomas' "Hamlet," which created an exceedingly favorable impression, owing in part to the splendid execution of Miss Van Zandt, (Ofelia), Mme. Pasqua, (Regina), and Sgr. Menotti Delfino, (Amleto).

Hans Richter has been chosen conductor for the next Notherrhenish musical festival, which will be held at Düsseldorf in May. Max Alvary who also is engaged, was born at Düsseldorf some thirty four years ago. His father was the famous painter, Oswald Auchenbach.

Gudehus, the principal tenor of the Royal Opera, Dresden, has declined to renew his engagement, and the company, in consequence, is without a tenor. The direction for the present can find no better substitute than Caliga, a second-rate artist now at Augsburg.

At a sale of musical autographs recently held in Paris, a letter from Mozart to his sister written when he was fourteen, brought 580 fcs.; one of Beethoven's, 250 fcs.; three of Bizet's 130, 120 and 37 fcs.; one by Méhul, 70 fcs., and a romance, MS., by Liszt only brought 7 fcs.

Mlle. Augusta Holmes has accepted the offer to compose music for a Hymn to Peace, written by Sig. Angelo De Gubernatis, which is to be performed at Florence in May next by a chorus of 300 voices, at a festival in connection with the forthcoming exhibition of women's work.

Franchetti's "Asrael," given for the first time in the German text, on the 17th ult., at Hamburg, met with a very warm reception, author and translator having been called before the curtain several times. The opera will soon be heard in various German cities.

The traditional "Passion Play" at Oberammergau will be given this year on the following dates: May 26, June 1, 8, 15, 16, 22, 25 and 29, July 6, 13, 20, 23 and 27. August 3, 6, 10, 17, 20, 24 and 31. September 3, 7, 14, 21 and 28. Preparations are in full blast and an immense attendance is expected.

From Vienna it is announced that the influenza has just been set to music. Composer Morini, director of the opera at Smyrna, having recovered from an attack of the grip, has expressed his gratitude to Hygeia in a symphony, the melody clearly indicating the course of the malady from the first sneeze to the doctor's bill.

Max Alvary's success in Munich as Siegfried in "Tannhäuser" has been confirmed by his re-engagement for the month of March to sing Joseph (in Méhul's opera), Lohengrin, Walther, Loge and Siegfried. In May Mr. Alvary goes to Bayreuth to study the roles of Parsifal and Tannhäuser, in which he will appear at the next "Festpiel."

The anniversary of Wagner's death was celebrated at Prague by the performance of selections from his works by a chorus of 200 and a grand orchestra; in the "Parsifal" excerpt the bells were substituted by steel plates, the invention of the local Kapellmeister, Dr. Muck; the new device gave general satisfaction and will be definitely adopted.

At the last Gurzenich Concert, Leipzig, an interesting novelty was Lassen's "Christus und die Apostel," for baritone solo, horn and violoncello, the solo part sustained by Scheidemann. Other novelties were the overture "Lichtenstein," by Heubner, the Saarbrück director, and Heuser's "Mitternacht" and "Wolken am Meere" for chorus and orchestra.

The revival of Gluck's "Armida" at the Court Opera, Vienna, was received with great satisfaction, not unmixed with surprise at the vitality of the work, which produced a profound impression. The principal roles were entrusted to Frau Materna and the tenor Van Dyck, who was the hero of the occasion. Frau Materna played her part artistically, but vocally she did not fill expectations.

At a concert given in the Museum Hall on the 3d ult., Frau Nikisch, wife of the present director of the Boston Symphony Society, was received with great favor; she is said to possess a pleasing mezzo-soprano voice which she uses with artistic taste; she is also said to be remarkably beautiful; at the same concert Richard Strauss' new violin concerto, played by Walter did not leave a good impression.

In the new oratorio, (or requiem, which is a better title for it) "Selig aus Gnade," by Herr Albert Becker, to be produced at Berlin on March 7, the anniversary of the death of the Emperor William I, a return is to be made to the old practice of introducing chorales to be sung by the congregation; the melodies of three of these are to be given in the books of words, and the audience invited to join in singing them.

Moritz Moszkowski lately finished his second orchestral suite and went with it to Warsaw where it was received with enthusiasm. The composer conducted and was heartily applauded after each movement and thrice recalled after the finale. The Prelude and Fugue was produced by Von Bülow at the Berlin Philharmonic concert, Feb. 24, and was equally well received at the German capital. The suite will shortly appear in print.

The copy of Beethoven's cantata in celebration of the congress of Vienna, which he presented to King Frederick William III. of Prussia, has been placed in the Beethoven Museum at Bonn. There were only three large paper copies, which were presented to the emperors of Russia and Austria and to the king of Prussia respectively. They were sumptuously bound in morocco, inlaid with mosaic, with a coat-of-arms in gold and colors on the cover.

A suite for orchestra by Massenet, founded on his "Esclarmonde," attracted much attention at the last Lamoureux concert. The suite consists of four parts; "Evocation," "The magic isle," "Hymeneé," and "In the forest." The second and third parts are almost identical with the operatic score. The other parts are written on dominant themes of the opera treated symphonically with freedom and effect. The suite obtained a great and legitimate success.

Among the new works lately published in Germany we find a third Concerto for violin by Herr Joachim, of which it seems very strange that nothing has yet been heard; a fourth Symphony in C minor, (op. 101), by S. Jadassohn, a scherzo for Orchestra, "Irrlichter u Kobolde," by H. Hofmann, and a new opera on the everlasting subject of "Die Lorelei," by Hans Sommer, which has led to an angry correspondence in the papers between the composer and the poet, Julius Wolff, from whose work the libretto has apparently been arranged without his sanction.

The *Trovatore* gives its readers some curious statistics regarding the Scala Opera House sixty years ago; during the spring season of 1829 the opera "La Straniera," by Bellini, was given seven times, a new work by Pacini twice and one by Persiani once; the troupe comprised Frezzolini, Jamburini and Rubini; the admission cost two francs and thirty-five centimes (about forty cents), the orchestra chairs were one franc forty centimes extra (about twenty-five cents), and the season subscription ticket was sold at twenty-two and one-half francs (about \$5); prices nowadays are somewhat higher, but we doubt if the singers are better than those of the Scala, A. D. 1829.

The London *Athenæum* thus discusses the latest joint effort of Gilbert and Sullivan which has proved a success in London: "The book of 'The Gondoliers' which is wholly extravagant, and if scarcely equal to that of 'The Mikado' is full of the author's characteristic conceits. The burlesque of mediæval manners in Venice and in Spain, united with the satire of political and social ideas of the present day, shows the skill of the artistic caricaturist. Perhaps the most striking feature of Sullivan's

music is its exceeding freshness. A French journal speaking recently of Sullivan described him as the English Offenbach. This is a sorry compliment; and if a comparison is necessary we should suggest Auber rather than the composer of "Orphée aux Enfers." But, as a matter of fact, Sullivan's style is peculiarly his own. Even in his lightest moments there is a certain grace and delicacy in his themes and their treatment which charm the ear of the educated musician, and his orchestration is full of the daintiest devices, simple, it may be, but such as only occur to composers of genius, who know how to gain original effects with slight materials.

**Reyer's new opera, "Salamambo"** long and anxiously expected, was given for the first time on the 10th ult at the Monnaie Opera House, Brussels. Opinions are conflicting as to the musical value of this new work, notwithstanding the fact that it was enthusiastically received. Tho M. Reyer is evidently influenced by Berlioz and Wagner, his ideas are distinctly personal and often very original, full of vigor and expressive feeling. The orchestration is brilliant and masterly; at times, however, it is confused and tormented. The most remarkable scenes are the apparition of Salamambo in the first act, the scene of the Temple of Tanit, and Salamambo's invocation in the third act. Mme. Caron impersonated Salamambo in a highly satisfactory manner, tho her voice begins to show signs of wear. M. Renaud, as Hamilcar, received great praise, while Selier, as Matho, was vocally weak, tho his acting was superbly artistic. The costumes and scenery were severely criticized and found unworthy of the theatre and of the important occasion. For the time being it is impossible to predict what will be the future of "Salamambo." It is not a revelation, tho it is a decided improvement on M. Reyer's previous work, "Sigurd," which was a success at its first performance and has continued to hold the boards without opposition since it was first heard.

**The Venice correspondent of the Corriere di Napoli** remarks on the fact that twenty years ago no one in Italy would have thought it possible that an anniversary of Wagner's death would be commemorated in that country, as it has been lately with special performances of his works. The writer recalls Wagner's stay in Venice in the Venetian Palace in 1833, and adds interesting particulars of Wagner's last sojourn there. Enjoying perfect tranquillity, and draped in his blue or black or scarlet academical robes, and with the historic painter's cap on his head, Wagner paced the sumptuous halls of the red palace, and then it was he began to compose, tho he never finished, "Die Buser," or an Indian legend. In that winter Wagner was present at the last musical festival he ever attended, a performance of one of his youthful overtures in honor of his wife's birthday, given in the hall of the Marcello Lyceum, with a hundred instruments, Wagner leading and Cosima the only listener. On Feb. 13 when the sun shone on the Grand Canal with something of the pressure of spring, Wagner, who felt but disinclined to work, had ordered his gondolier to prepare the goodola for a row, but without its cover, for he wished to enjoy to the full the sunshine and the blue sky. It was while waiting at the window of the palace and listening to the gondolier singing below, as he dusted the cushions and tidied the boat, that Wagner was taken with an oppression at the heart and lay down on an antique old divan. Very soon he seemed to sleep placidly. About an hour later, Dr. Kepler, who had been hastily sent for, arrived and pronounced the master dead.

## CONCERTS.

**UTICA, N. Y., Mar. 3.**—Frederick Chopin. Illustrated Lecture by I. V. Flagler. Program: Prelude in D-flat; Marche Funebre; Nocturne in E-flat; Impromptu in A-flat; Nocturne in F; Ballade in A-flat; Impromptu in F-sharp; Nocturne in G minor; Beethoven's Menuet, from Septuor in E-flat.

**BOONTON, N. J., Feb. 17th.**—Music Recital by Mr. and Mrs. E. M. Young, (N. E. C.), assisted by Miss M. A. De Camp, Paul Geyer, Julia Geyer. Program: Analysis of the program, Mr. Young; Sonata in D major, Mozart; Shall I in Mamre's Fertile Plain, "Joshua," Honor and Arms, "Samson," Handel; Adelaide, Beethoven; Marguerite, White; Infelice, "Ernaoui," Verdi; Lulla y, Young; To Sevilla, Dessaur; Non piu andrai, "Figaro," Mozart.

**GREENCASTLE, IND., Mar. 4.**—Concert, under the direction of Mr. J. H. Howe. Adele Aus der Ohe, pianist, assisted by Alice Wentworth, soprano, Arthur O'Neill, violinist. Program: Sonate, E-flat, Op. 37, No. 3, Beethoven; Premiere Rhapsodie, Hauser; (a) Pastoral, (b) Capriccio, Scarlatti; Menuet à l'Antique, Paderewski; Rigaudon, Raff; Vocal—"Solveig's Song," Grieg; "Un Dimanche," Brahms; "On the Banks of the Manzanares," Jensen; Valse, A-flat Op. 34, Berceuse, Ballad, G Minor, Chopin; Tarantelle di Bravura, Liszt.

**NORWICH, CONN., Jan. 2.**—Ninth organ recital by Mr. H. L. Yerrington, assisted by Mr. H. E. Hard. Program: Offertoire in F, Lefebure-Wely; Adagio, from Symphony in G, Haydn; Descriptive Passion Music, The Derision on Calvary, The Shadow of Death, The Earthquake, The Peace and Ecstasy of the blessed in Paradise, Gaul; Marche Funebre, et Chant Séraphique, Guilmant; Allegretto con grazia, Heller, Chorus—"Gloria in Excelsis Deo," from Twelfth Mass, Mozart; Song of the Rhine Maidens, Wagner; Andante con moto—from Sonata in C-sharp minor, Gleason; Postlude in B-flat, West.

**UTICA, N. Y., Feb. 24th.**—Vocal Recital by Pupils of Mr. Perley Dunn Aldrich, (N. E. C.) Program: Prayer, Tosti; No torments now, "Le Cid," (Violin obligato), Massenet; Eye hath not seen, "Holy City," Gaul; Jerusalem, Gounod; Duets—Oh, wert thou in the cauld blast, Mendelssohn; La Luna immobile, (Violin obligato), Boito; With Verdure Clad, "Creation," Haydn; Ballad, The Postillion, Molloy; Recit., Ah! Tardai troppo, Aria, Oh Luce di quest'anima, "Favorita," Donizetti; Wondrous is the power, Bendel; The Dream, Rubinstein; I would that my love, Mendelssohn; Italian Folk Song, arranged by Mr. Aldrich, Denza.

**GREENCASTLE, IND., Feb. 21.**—An Evening with American Composers. Program: Humoresque, E. R. Kroeger; Gems of Scotland, Julia Rivé King; "One Spring Morning," Ethelbert Nevin; "Good Night," George W. Chadwick; (a) Gavotte, (b) Tarantelle, Wilson G. Smith; Passe pied for the Pianoforte, Constantin Sternberg; (a) Morgangesang for Pianoforte and Violin, (b) Menuetto Serioso for Pianoforte and Violin, Arthur Foote; (a) "A Day in the Woods," (With Violin Obligato.), (b) "I Hither Came a Stranger," Jas. H. Howe; Mazurka in G Minor, Chas. F. Dennée; Serenata, Alfred D. Turner; Valse, Alexander Lambert.

**CLIFTON SPRINGS, N. Y., March 4th.**—Program: Air from "Figaro," Serenade from "Don Juan," Mozart; Swing Song, Fontaine; The Mill-Clack, Joseffy; Weber's Last Waltz, Op. 186, Krug; Andante from "Fifth Symphony," Allegretto from "Pastoral Symphony," Beethoven; Andante Favorsi, Beethoven; Waltz, Op. 101, No. 11, Gurlitt; Jolly Huntsman, Op. 31, Merkel; Heather Rose, Lange; Invitation to the Waltz, Prayer from "Der Freischütz," Barcarolle from "Oberon," Weber; Schubert's "Serenade," Heller; Fairy Tale, Op. 62, No. 1, Kullak; Slumber Song, Schumann; Valse, Op. 18, Nocturne, Op. 9, No. 2, Chopin; Romance in F-sharp, Op. 28, Schumann; Rondo in A-flat, Op. 71, Moscheles; Ave Maria d'Arcadelt, Liszt; Trois Marches Militaires, Schubert.

**CONWAY, N. H., Feb. 28th. 1890.**—An Organ Recital was given in the Union Church, Conway, Feb. 28th, on the new organ, by Thomas P. Murphy of North Conway, N. H., assisted by Miss Hattie Pike, soprano, of Fryeburg, Me., and Mr. Wormwood, reader, of Fryeburg, Me. Following is the program:—1. Organ, (a) Fugue in C major, Bach; (b) Silver Trumpets, and Harmony in the Dome, Viviani; (c) Schlummerlied, Schumann; 2. Song, (a) Welcome, Pretty Primrose, Pinsuti; (b) Die Herz Blume, Murphy; 3. Organ, (a) Offertoire in A-flat, Reed; (b) "Le Pèlerin," Himmel; 4. Song, Darby and Joan, Molloy; 5. Reading, selected; 6. Organ, (a) March of the Israelites, "Eli," by Costa, arr. for organ with pedal by J. J. Freeman; (b) Ave Maria, Schubert, arr. for organ by Murphy; 7. Song, Consider the Lillies, Topliff; 8. Reading, selected; 9. Organ, (a) Swedish Wedding March, Gødeman; (b) Operati, Selections arr. for Organ by Murphy; (c) Etude, Heller; 10. Song, Bride Bells, Roeckel; 11. Reading, selected; 12. Finis, Old Hundred, sung by Audience standing, Accompanied with full organ.

*The Story of Music.* Henderson. Longman Green & Co., New York.

This is just the book to give into the hands of those who desire a knowledge of the history of our art without studying the profound and abstruse works on the subject. It is an abstract on the leading points of musical history, colloquial in style from beginning to end, never becoming too technical for the non musician, and full of suggestive thought. There are many condensed histories of music in existence, but these compendiums generally suffer from the lack of color, the hoiling down process eliminating all individuality. It is the highest praise to say that this little book is free from this shortcoming. In the matter of Italian opera the author lays on his blows in the strongest manner and the chapters devoted to Bach and to Handel and to Wagner are short essays rather than mere historical details. Altogether this "Story of Music" is one of the most valuable of recent additions to musical literature, and we are glad that so good a work has been written in America, by an American.

## FOREIGN CORRESPONDENCE.

### FROM LONDON.

A pianist, who has not been heard recently, appeared at the Popular Concert on Feb. 1st, in the person of Mr. Franz Rummel. He chose for his solo Beethoven's Waldstein Sonata, which he played with correctness, though not with any very remarkable amount of expression. On the 3d he again appeared, and played Chopin's Nocturne in D-flat, Schubert's Impromptus in A-flat, and Mendelssohn's Andante and Rondo Capriccioso. Of these the Chopin morceau was played in the most satisfactory manner, and the performer, therefore, on receiving an encore, did wisely in selecting another Chopin item, viz., the Berceuse. A young American mezzo-soprano named Miss Christine Nielson, also appeared at this concert, and altho evidently suffering from nervousness, sang with intelligence and feeling, songs by Brahms and Rubinstein.

The Symphony Concert on the 6th, being only a week before the anniversary of Wagner's death, the program consisted of selections from his works together with Beethoven's Eroica Symphony. The latter was played again the next evening by Sir Charles Hallé's Manchester band, brought once more to London, which proved to be superior to Mr. Henschel's band as regards the strings, but inferior in the wood wind. Judging from the improved attendance the London public are at last becoming alive to the merits of the Manchester instrumentalists, whose admirable rendering of the "Siegfried Idyll" and three movements of Grieg's "Peer Gynt Suite," could not well be surpassed. Lady Hallé and Herr Willy Hess played Bach's Concerto in E-minor for two violins in a manner which aroused immense enthusiasm. The next day the Crystal Palace Concerts were resumed, when a new concert-overture entitled "To the Memory of a Hero," by Mr. C. H. Coudery, was performed for the first time. The composer produced a somewhat similar work five years ago entitled "Richard I," both works having a rather martial character, as might be supposed from their names. The second work is on the whole superior to the first, but it cannot be said that either possesses sufficient originality to make it likely that it will live. Herr Stavenhagen gave a wonderful performance of Liszt's ugly "Todtentanz," and the orchestra acquitted themselves most admirably in Beethoven's Fourth Symphony. At St. James' Hall on the same afternoon, Brahms' Trio in E-flat for piano, violin and horn, op. 40, was performed for the first time at the Popular Concerts. Some have expressed surprise that Mr. Chappell has not introduced it before, but others account for it by supposing that the difficulty of getting an adequate performance of the horn part has been the obstacle. No fault, however, could be found with the rendering of this difficult part by Mr. Paersch, who was well supported in the other parts by Sir Charles and Lady Hallé. The performance was repeated on the evening of the 10th, which gave an opportunity of hearing it to those who were prevented from doing so on the first occasion by their presence at the Palace Concert. This was the last appearance of Sir Charles and Lady Hallé previous to their departure for Australia. Lady Hallé did not play any solo, but performed with her husband three of Heller and Ernst's "Pensées Fugitives" for piano and violin; and Sir Charles selected for his solo Beethoven's Sonata in F-sharp, op. 78.

Miss Geisler-Schubert gave (in conjunction with Miss Fillunger) a concert on the afternoon of the 12th, at the Princes' Hall, when the two chief items in the program were selected from the works of her great uncle. These were the Pianoforte Trio in E-flat, and the Sonata in B-flat, in both of which the lady proved herself—as she had done on former occasions—an admirable interpreter of her relative's compositions. In the Trio ample justice was done to the two other parts by Herr Straus and Mr. Whitehouse.

A very Mendelssohnian Pianoforte Concerto, in D by Jacob Rosenhain was produced at the Crystal Palace on the 15th, the soloist being Miss Fanny Davies. The work I believe is not a new one though the composer is still living, and is affirmed by the *Musical World* to be in his 80th year. The *Athenæum* on the other hand makes him slightly younger, by stating that he was born in 1813. He played in London at the Philharmonic concerts as far back as 1837, but his compositions are not very well known in this country. Judging from the concerto it would appear that he has nothing particular to say which has not been said as well or better by Mendelssohn. The latter composer's Scotch Symphony received a magnificent rendering by the band.

The Popular Concert on the same afternoon was the solitary one, between the departure of Lady Hallé and the appearance of Herr Joachim; and the first violinist engaged for the occasion was Herr Kruse. This

artist proved himself quite worthy of the trust reposed in him, by the way in which he played in Mozart's Quartet in E-flat, No. 4, and Schumann's Sonata in A-minor for piano and violin, in which latter work he was associated with Mlle. Janotha.

The usual ovation greeted the first appearance this season of Herr Joachim on the 17th, but he did not treat his admirers to any novelty. His solo was the very familiar Chaconne of Bach.

On the 18th a concert was given by the Stock Exchange Amateur Orchestral Society, at which a short and simple new cantata, by Mr. J. F. H. Read, was introduced, entitled "In the Forest." It is for baritone solo and chorus.

On the 19th (Ash Wednesday) an immense audience assembled at the Albert Hall, to hear the Royal Choral Society give one of its masterly performances of Gounod's *Redemption*. The principal soprano was Madame Dotti, whose rendering of the music perforce caused unfavorable comparisons with previous renderings by Mesdames Albani and Nordica. The second soprano was Miss Elridge (a comparative novice), the contralto Madame Belle Cole, the tenor Mr. Iver McKay (whose singing called forth many encomiums), and the basses Messrs. Watkins Mills and Henry Pope, the first named taking the part of the Redeemer.

On the afternoon of the 20th M. and Madame de Pachmann gave a pianoforte recital at St. James' Hall, when the program included Schumann's Andante and variations for two pianofortes. Mr. Henschel's season of symphony concerts was brought to a close in the evening of the same day, when the program consisted of Brahms' Akademische overture, Mendelssohn's Scotch Symphony, Wagner's Siegfried Idyll, Good Friday music, and Kaiser March. Never have the members of Mr. Henschel's orchestra acquitted themselves better than on this occasion.

For a recent revival of Shakespeare's *Richard III* at the Globe Theatre, an overture was composed by Mr. Edward German, which was considered sufficiently good to be included in the Crystal Palace program on the 22nd. The Symphony was Schumann's in C, No. 2; and Miss Lucile Hill, a new and powerful soprano, sang "Hear ye, Israel," from Mendelssohn's *Elijah*, and the waltz from Gounod's *Romeo and Juliet*. Herr Joachim appeared at the Popular Concerts on the 22nd and 24th, pianists being respectfully Miss Zimmermann and Miss Fanny Davies. The last named played with the great violinist Brahms' Sonata in D, minor for piano and violin, op. 108.

On the 25th Herr Joachim appeared yet again in St. James Hall, the occasion being a Bach Choir Concert, at which the whole program was selected from the works of the great master after whom the society is named. Herr Joachim's solo was the Sonata in C, but he also took part with Herr Gompertz in the Concerto in D-minor for two violins. The most interesting choral item was the Cantata for Easter day, "Christ lag in Todesbanden." It consists of six movements, all in E-minor, and all based in very different ways on the same old German chorale. The Cantata "Wachet Auf," of which I wrote last season, was on this occasion repeated; and an unaccompanied motet, "Der Geist hilft unser Schwachheit auf" was given by the Choir with excellent effect.

Miss Geisler-Schubert and Miss Fillunger gave a second concert at the Princes' Hall on the afternoon of the 26th, when the pianist showed herself a far better interpreter of Schubert than of Beethoven. At the Palace on March 1st, Madame Becker Gröndahl, the Norwegian pianist, reappeared and played to perfection Grieg's Concerto. The Symphony was Beethoven's No. 2, in D. At the Popular Concert, a powerful soprano—I believe a Pole—named Madame de Swiatlowsky, appeared, and created a very favorable impression in solos by Handel, Tschaiowsky, Massenet and Brahms.

On the afternoon of the 3rd, M. de Pachmann gave a most interesting Chopin Recital at St. James' Hall, before an immense audience, it being his last recital previous to his departure for America. In the evening his wife was the pianist at the Popular Concert, and chose for her solo Mendelssohn's Variations Sérieuses in D-minor, op. 54.

The next night St. James' Hall was cleared of its usual seats, the occasion being the annual dinner of the Royal Society of Musicians, at which the Lord Mayor of London presided. Various vocal and instrumental solos by different artists, with glees by the London Vocal Union, were performed between the speeches. The speakers included two noted Mackenzies, viz., Dr. Mackenzie, principal of the Royal Academy of Music, and Sir Morell Mackenzie, the physician who attended on the Emperor Frederick. The first named appeared at the Albert Hall on the following evening to conduct the first performance in London of his new Cantata, "*The Cotter's Saturday Night*," which was produced in Edinburgh in December. The words are from Burros' poem of the same name, which of course contains many Scotch words which are unintelligible to the majority of Englishmen without the help of a glossary. This, however, is supplied in the score published by Novello. The announcements of the concerts showed that the soloists would include three Macs—Miss



Macintyre, Mr. McGuckin and Mr. Mc B. Gibson—which led me\* to the false conclusion that they were engaged as best able to pronounce the Scotch words. An examination of the score, however, undeceived me, as it proved the work to be one long continued chorus, lasting some forty minutes, with many changes indeed of time and key, but unrelieved by any solo or lengthy instrumental interlude. It is hardly likely that any composer but a Scotchman would have regarded Burns' poem as specially suited for musical treatment, and therefore the mere fact that Dr. Mackenzie has been able to put a large and varied amount of orchestral coloring into his work, shows what a man of his talents can do with what would appear to many as unpromising material. The long-continued chorus may be divided into six sections, entitled "Exordium," "Gathering of the Family," "Jenny's Lover," "Family Worship," "Dispersal," and "Peroration." In the "Family Worship" section, the poet refers to three psalm-tunes well known in Scotland under the names of Dundee, Martyrs, and Elgin; and hence the composer lets us hear the opening notes of each of these in succession. In the previous section he makes some use of a Scotch tune called "The Shepherd's Wife"; but with these exceptions there is hardly anything in the music to mark it as a Scotch work. It may, however, be all the more acceptable in other countries on this account. At the close of the work there was a fair amount of applause, and the composer was recalled, but the enthusiasm was not so great as that which is said to have been manifested at Edinburgh. The cantata was followed by the *Dream of Jubal*, in which the soloists I have already mentioned appeared, together with Miss Hannah Jones. The reciter was Miss Julia Neilson from the Haymarket Theatre, who went through the whole of the long poem without having the book before her, which, considering that she had to keep proper pace with the accompaniment, was no light task. Her clear articulation was heard distinctly throughout the large building, and it may safely be said that she won the greatest applause of the evening.

I stated in my last that Miss Huntington had not created such a favorable impression in Wilfred, the hero of the opera of *Marjorie* at the Prince of Wales' Theatre, as she had previously done in *Paul Jones*. Before long the lady gave up the part, and it was then more appropriately taken by a tenor. The manager was willing that the lady should play *Paul Jones* in the provinces in fulfilment of her engagement to him, and he obtained an injunction in a court of law to prevent her leaving for America or singing for anyone else. The lady on her part was able to produce a medical certificate to prove that she was at present unfit to sing; and should her indisposition last, the manager is not likely to gain much by his action.

W. A. F.

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

NEW ENGLAND CONSERVATORY MUSIC STORE Franklin Sq., Boston.

*Thou Art Like a Flower.* Denslow King.

This poem of Heine's is set to music on an average once a week. It is no exaggeration to say that there are probably one thousand different settings of this subject in existence, and of course for every voice, and in every manner. This song is for contralto. It is singable, has a pleasing melody, and a well developed accompaniment in the style of the German lied. It is in easy compass for any voice, as it ranges only from one-lined c to the four-lined d.

Messrs. WHITE, SMITH, & CO., Boston, New York and Chicago.

*Tell Me to Stay.* Tosti.

*Sleep On.* Kjerulf.

*Beauty's Eyes.* Tosti.

*When the Lights are Low.* Lane.

Four good additions to "La Musicale," a good set of reprints of famous European songs. All these four are for soprano, all of an amatory character, and the last has a very attractive refrain in waltz rhythm.

*Zion.* Rodney.

*Jesus Lover of My Soul.* Tours.

*O Salmatis.* St. Saëns.

All three can be sung by middle voice, altho the last is for alto. All three are also good and musically productions. The first, however, being less elaborate and developed than the last two.

MR. J. H. ROGERS, Cleveland, Ohio.

*Gondolier's Love Song.*  
*A Love Token.*  
*Amid the Flowers I Wander.* } Meyer-Helmund.

Three songs by the popular young baritone who has stepped so suddenly into notice. All three are very attractive, in fact the most melodious works the composer has produced since his "Margerita." They are for soprano voice, and will make excellent selections for drawing room or concert.

*Entr'acte.* Wilson G. Smith.

A simple melodic work, but with an adequate climax, and quite singable. It is for tenor voice, running to G.

*Contentment.* W. G. Smith.

Also melodious and direct in its style, its reiterated figure speaking as much of joy as contentment. It is for tenor voice.

*Thou'rt Like a Lovely Flower.* W. G. Smith.

Just one more setting of Heine's poem; no composer can live to years of maturity without having tried his hand at making music to it, at least once. This has a merit and a defect; the music is excellent passionate and tender by turns—the English words are weak and ungrammatical.

Messrs. NOVELLO, EWER, & CO., London & New York.

*Te Deum Laudamus.*  
*Benedictus.*  
*Jubilatio Deo.*  
*Kyrie Eleison, (responses, etc.).*  
*Magnificat.*  
*Nunc Dimittis.*

} Dr. C. Villiers Stanford.

The "Credo," "Sanctus," etc., cause this morning and evening service of the Episcopal church to reach to thirteen numbers, forming the celebrated Irish composer's Opus 36, published in five little octavo pamphlets. There is not space at command to do full justice to the work, but it may be stated that the dignity of the ecclesiastical music is maintained throughout, and the old church modes are often used. The music is never very florid, but is singable and stately, generally of homophonic character and not too difficult for any ordinary Episcopal choir to attempt. I can cordially recommend the entire set as the beau ideal of a Church of England service, and a splendid corrective for the jingles, miscalled hymns, that sometimes come into church use in America.

THE OLIVER DITSON CO., Boston, New York and Philadelphia  
*The Song My Mother Used to Sing.* Mr. Cristall.

An introduction founded on "Massa's in de cold, cold ground," a melody of no originality, and "The Old Folks at Home" as chorus, make up the sum and substance of this new addition to the popular repertoire.

*The Family Party.* Lichner.

An easy Polonaise, a waltz, a galop, a polka, a mazurka, and a march, make up this set of piano pieces. It is a happy family, for the works are both tuneful and danceable.

*In Thine Eyes—Waltzes.* Waldteufel.

This set of optical waltzes is as good as any of the recent ones, and if Brahms and Wagner confessed to enjoying a good Strauss Waltz, there is no reason why the critic should not extend the same good opinion to Waldteufel.

*Danse Loisiane.* J. F. Gilder.

Spite of the weak French of the title, the music is characteristic and pleasing, and it is not every one who can catch the flavor of the Creole dance.

*School of Velocity—Book 3.* Hasert.

Covering much the same points as Köhler's Velocity Studies, and in nearly the same manner. The scales, chromatic runs and arpeggios are given in a melodic dress, and the études can be cordially recommended.

*The Guard Trumpeter's March.* Beaumont.

Naturally containing a good many fanfares, but a brilliant and effective march withal.

*Crepuscule (Twilight).* Thomé.

A tender and romantic theme, affording some good points of study for legato work for the left hand. It is a very good specimen of drawing-room music of the better class.

*Glenham Grand March.* J. J. Pound.

I cannot concede the grandeur, but the march is tuneful and rhythmic

*Spanish Dances.* Moszkowski.

Two piano duets, one a Jota and one a Bolero; both thoroughly characteristic, and to be recommended to students in the medium grade

A number of reviews are necessarily held over till next month.

L. C. E.



# THOU ART LIKE A FLOWER.

(SONG FOR CONTRALTO.)

Poem by HEINE.

DENSLOW KING.

*Con Tenerezza.*

*Andante con moto.*

*p*

*Ped* \* *Ped* \*

Thou art like a beau - teous

flow'r, So pure, so fair, so bright ;.....

*Agitato.* *eresc.* - - - *f*

But yet I fear the tem - - - pest,

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

*dim.**pp**poco rit.*\* *a tempo.*

lit - tle waifs sought shel - ter, un - til the storm was o'er. They heard the or - gans  
heard the sweet old an - them, he heard in hap - pier days. His wea - ry soul was

*a tempo.*

They heard the or - gans  
His wea - ry soul was

*dim.**p colla voce.**a tempo.*

music  
wafted

floating thro' the childrens hymn, And saw the tapers gleam - ing.  
o - ver all the vanished years, And childhood's prayer was whispered.

mu - sic float - ing, float - ing thro' the children's hymn, And saw the tapers gleam - ing  
waft - ed o - ver all the vanished years, And childhood's prayer was whis - pered

\* From this point to \* the second verse should be sung as a solo, *con express.*

5

*cres.* *f* *dim.*

when the lights were low and dim, And as the "Al - le - lu - lia," in the dis - tance died a -  
thro' the mist of ho - ly tears, And ere his pray'r was end - ed, all his sor - row passed a -

*cres.* *dim.*

when the lights were low and dim, And as the "Al - le - lu - lia" in the dis - tance died a -  
thro' the mist of ho - ly tears, And ere his pray'r was end - ed all his sor - row passed a -

*p* *poco rit.* \*

- way, They whispered in the shad - ow while the chil - dren knelt to pray;  
- way, For mid the ves - per mu - sic, he had heard the an - gels say;

while the child - ren knelt to pray, to pray  
he had heard, had heard the an - gels say

*p* *poco rit.*

- way, They whispered in the shad - ow, while the chil - dren knelt to pray;  
- way, For mid the ves - per mu - sic he had heard the an - gels say,

*p a tempo. sostenuto. cres. f*

Let us here for - ev - er wait, Sure - ly this is  
Wan - d'r'er though thou com - est late, O - pen still is

*cres. p a tempo. sostenuto, f*

Let us here for - ev - er wait, Sure - ly this is  
Wan - d'r'er though thou com - est late, O - pen still is

*p cres. f*

*dim. mf cres. f*

Heav - en's gate, Let us here for - ev - er wait.  
Heav - en's gate, Wand' - rer though thou com - est late,

*dim. mf cres. f*

Heav - en's gate, Let us wait here, here for - ev - er wait.  
Heav - en's gate, open heaven's gate, Tho' thou com - est late,

*dim.*

*ff 1. con passione.*

sure - ly this is Heav - en's gate.

*ff con passione.*

sure - ly this is Heaven's gate.

*2. con passione.*

O - pen still is Heaven's, Heav - - - en's gate.

O - pen still is Heaven's Heav - - - en's gate.

# BOSTON MUSICAL HERALD.

Vol. 11.

BOSTON, MAY, 1890.

No. 5.

I would recommend the Art to every one, and to young people in particular, and admonish them that they let this precious, useful and gladsome gift of God be to them dear and sacred.—*Luther.*

Sidney Lanier was one of those poets who turned to music as a kindred art, and sought and found consolation in sweet harmonies. As was the case with many of those who devote themselves to a single instrument, there was in him a constant desire to vaunt the particular instrument he loved and played, at the expense of other members of the orchestral family, and his belief that there would yet be as many flutes in the orchestra, as there now are violins, could not but provoke a smile from the musician who is familiar with scoring. But Lanier at least was thoroughly sincere in his love for music, and it is gratifying to find a musician and a brother flute-player, coming to the defence of his memory. The article in the New York Home Journal by H. Clay Wis- ham, entitled "Sidney Lanier; a Memory," is a worthy tribute to the memory of one who died too soon to fulfill the great promise that was in him.

The Germans have carefully studied the matter of the size of orchestras, and have settled this fact definitely—an orchestra should consist of from 90 to 120 men, and should be heard in a small hall. Wagner with his orchestra of 116 (average) in the small auditorium of the Bayreuth Theatre, the Gewandhaus Orchestra of about a hundred, in a medium-sized concert room, have proved this incontestably. Unfortunately there are many in America who do not understand this matter. The larger the band, the better the music, is a firmly rooted conviction with many. If Theodore Thomas were to give two concerts, one with his best orchestra of 80, the other with a monster (how well the name fits!) orchestra of 800, the people would reason that 800 is ten times 80 and would imagine that the second concert would there- fore be ten times better. There are more important details of orchestral work than mere volume of tone; shading, unity, ensemble, these make the work, and the larger the orchestra the less are these attained. In scriptural times they had enormous concourses of musi- cians in the Temple of Jerusalem, but at that time they were bidden to "play skillfully and with a loud noise." The moderns have not all passed beyond being delighted with "a loud noise!"

What a pity it is that we cannot for once, have opera presented in Boston as it is in New York. We are at present listening to some of Wagner's operas with an or-

chestral accompaniment of about half the power and mu- sical force which the composer desired, and this is a seri- ous affair in the case of Wagner, for he knew definitely, exactly the effect he desired to produce, and never was led to indulge in mere sensational devices with his or- chestra. Wagner is, by the ignorant, credited with pil- ing Assa upon Pelion in the matter of orchestration. One may exclaim with Prince Hal,—"Mark now how plain a tale shall put you down." When Wagner re- turned from his banishment in Switzerland, he had prac- tically all Germany at his feet. Liszt was working for him everywhere, King Louis gave him almost *carte blanche* in the foundation of his opera house and his or- chestra, gifts of money were pouring in from all Ger- many and even from foreign lands. Under these cir- cumstances what did Wagner do? Did he instantly de- mand a regiment of trombones and a host of trumpeters? Did he at once swell his orchestra to the size of a small army? Not at all; he carefully marked upon his scores, in order that later conductors might not go astray, a demand that the great operas composing the Trilogy might have an orchestra varying in different parts from 110 to 118 men, and gave details as to the number to be used in each department. He had carefully studied out the orchestral problem, and it would have been a mistake to increase or decrease the forces from the master's ideal. How different is the picture presented by that other tone colorist—Berlioz. When he received a commission from the French Government for a *Te Deum*, he could scarcely bring together forces enough in all Paris, to satisfy his Gargantuan appetite, and this appetite seemed to grow by what it fed on; in such works as the "Damnation of Faust" we find him modestly demanding *ten* harps, yet by no means attaining the effect that Wagner reaches with a couple, in "Die Meistersinger." In the same work we find the composer asking for *seven* bassoons, while in the "March to Execution" in the *Symphonie Fan- tastique* he produced a better effect with two. No! it was Berlioz, and not Wagner, who loved to give music at wholesale; the German composer was a cordial enemy of the practice.

Yet Berlioz often produced splendid effects, mingled in with his sensationalism. In his Requiem for example, he aimed at picturing, in the "Dies Iræ," the downfall of a world, in tones, and he succeeded reasonably well. Here one can forgive the tumult of the horde of instru- mentalists, for the end attained, justified the means. Sixteen tenor trombones, and a like number of kettle- drums, are but an indication of how heavily the other parts are scored. Here the wonderful crescendo of the

drums *in harmonies*, and the endless fanfare of trumpets prove that even a noise, if well scored, can become thrilling. But, as if to show the erratic and unreliable character of his search after tonal effects, the combination of pedal tones of bass trombone, with the highest notes of the piccolo, in the same work, is a distinct and absolute failure. To catalogue the brilliant tone effects which Berlioz has produced would at once show the man a genius, but he was caught in the net of sensationalism, and more frequently asked himself regarding each orchestral effect—"Is it new?" than—"Is it beautiful?"

The musical nomenclature of our language is undoubtedly in a rather hazy condition, but it is a mistake to suppose that our forefathers were better off in this matter than we are. The Italian terms which have come into use in all civilized countries began with the rise of opera, and indeed, before the year 1590 there seemed but little need of any signs of expression whatever, for the music of the old contrapuntists had but a minimum of expression. The writer of this article has recently come into possession of a book of musical definitions which is of especial interest as being the first published in the English language. It is entitled "A short Explication of such foreign words as are made use of in Musick Books," and states its purpose most quaintly in its preface. "As Italian and other foreign musick is frequently made use of here in England, and as our Masters have adopted most of the same Words and Terms in their Musick and Compositions, as the Italians and others do in theirs, it is humbly presumed that a short Explication thereof will be very acceptable to all those who stand in need of such a Help. This not being intended for the use of Masters but only for such Gentlemen and Ladies who being Lovers of Musick, nevertheless may possibly be ignorant of the true Signification of many of the said Terms, the understanding of which is very necessary, because a great Part of the Beauty and Agreeableness of Musick depends upon a right and proper Method and Manner of performing it; and nothing of this Kind having yet appeared in our Language is the Reason that the following Explication, which at first was drawn up only for Private Use, is now made Publick."

The little work, which belongs to the earliest part of the last century, proves how the Italian terms had spread along with the Italian music, and also shows that they were not always perfectly understood.

Here are a few musical definitions as accepted by our forefathers in 1720. "ADAGIO, by which is signified the slowest movement in Musick, especially if the word be repeated twice over as ADAGIO-ADAGIO."

I doubt if the world would be quite satisfied with the definition of the much disputed term—Andante,— "ANDANTE, this Word has Respect chiefly to the Thorough Bass, and signifies that in playing, the Time must be kept very just and exact, and each Note made very equal and distinct the one from the other."

Some of the definitions are exactly the reverse of what would hold true of the words in question today, as for

example, "ASSAI, this word is always joyned with some other Word, to lessen or weaken the Strength, or Signification of the Words it is joyned with, as ADAGIO, GRAVE or LARGO, which do all three denote a slow Movement, it signifies that the Musick must not be performed so slow as each of those Words would require if alone."

Arpeggio is given the quaint spelling of "Harpeggio" in this little book and PP is defined as meaning Piu Piano, while PPP is set down as Pianissimo, and is defined as "Extream soft or low." The rule is also laid down that to repeat any word twice is to double its strength, and that therefore PIANO-PIANO is twice as soft as simply PIANO, and FORTE-FORTE, twice as loud as a simple FORTE. But the climax of boldness of definition is reached when VOCE is interpreted to mean "any noise or sound," altho the editor subsequently confesses it to apply more generally in music "to a Humane Voice!"

But most particularly the little work spoken of above is useful in explaining the dances of that epoch, which have been preserved to the modern player of piano through the Suites of Bach and of Haendel. It may be borne in mind that at this early epoch, the dances which form the old Suite were in high favor in England and that therefor the volume is at least an authority upon the usage of that country in their interpretation. We find, among others, the following definitions, "ALLEMANDA, is the Name of a certain Air or Tune, always in common Time, and in two Parts or Strains, each Part played twice over."

"CIACONA, a Chacon, a particular Kind of Air always in Triple Time, containing great Variety of Humor, contrived to a Bass of eight Bars, and these played several times over; but not so much confined as is the Bass of a Ground, but is allowed to vary every Time to humor the Treble, and sometimes to imitate it. These Airs are commonly played in a brisk and lively manner."

GALLIARDA, the Name of an Ancient Dance, or Tune belonging thereunto, commonly in Triple Time, of a brisk, lively Humour, somewhat like a Jig."

"GAVOTTA, a Gavot, an Air of a brisk, lively Nature, always in Common Time, divided in two Parts, each to be played twice over, the first Part commonly in four or eight Bars, and the second Part in Four, Eight, Twelve or Sixteen Bars, or more."

"GIGA, GICQUE, or GIGUE, is a Jig, which is a Dance or Air, very well known, of which some are to be played slow and others brisk and lively, and always in Triple Time, of one Kind or other."

"LOURE, is the name of a French Dance or the Tune thereunto belonging, always in Triple Time, and the Movement, or Time, very slow and grave."

"PASSACAGLIO, or PASSACAILLE," is a kind of Air, somewhat like a Chaconne, but of a more slow and graver Movement."

"SARABANDE, a Saraband, a kind of Air always in Triple Time and commonly played very grave and serious. N. B.—A Saraband and Minuet are very much



alike, in several respects, excepting the different time or Movement they are played in. A Minuet and a Passepied, differ also in the same Manner."

These definitions of the old dance forms are certainly interesting in their quaintness, and they corroborate the statements of the ancient Hattheson in his work—"Der Vollkommene Kapellmeister."

The Classical forms of composition were not so well known in England in 1770 as the dances, and it is comical to find our dictionary-maker put to various make-shifts when defining the forms, which it is evident, he himself but faintly understood. The word "Fugue" was very imperfectly understood in England, and was often confounded with Canon, in the last century. In another book in the possession of the writer, and dated 1731, the word is defined as meaning "a composition wherein one part imitates the other," which of course, is not at all applicable to the episodic part of a fugue; but our present author is not willing to commit himself on a doubtful point, and sits on the noncommittal fence as follows:

"FUCHA, a Fuge; which is a particular Way or Manner, according to which some Musick is composed, and of which there are several Sorts"—a definition in which not all the resources of modern commentators can prove him in the wrong. He adopts very much the same safe plan in dealing with the delicate matter of Sonata, for on this subject he remarks, "SUONATA, or SONATA, is the Name of certain Pieces of Instrumental Musick, which being very common, and well known, *needs no particular Description,*" (the italics are our own).

It is more interesting and instructive to seek the definitions of terms which have altered in their significance since the early part of the last century. Such terms as "Symphony," and "Cantata," and in explaining these the compiler is moderately correct and ample. In reading the following definitions it must be borne in mind that the Symphony only became a fixed form, an orchestral sonata, after 1750, and Haydn, its founder, had not been born when this little volume was made.

"SYMPHONIA, or SIMPHONIA, a Symphony; by which is to be understood Airs in Two, Three or Four Parts, for Instruments of any Kind; or the Instrumental Parts of Songs, Motets, Operas, or Concerts are so called."

"CANTATA is a Piece of Vocal Musick, for one, two, three or more Voices, and sometimes with one or more Instruments of Musick, of any Sort or Kind; composed after the manner of Operas, consisting of Grave Parts and Airs intermixed one with another."

"CONCERTO, a Consort, or a Piece of Musick of several Parts, for a Consort."

With one more glance at the old dictionary of Musick, we close the book; it is interesting to see what changes have come over the instruments of music in nearly two centuries. The Clarinette did not exist in good enough shape to be reckoned with the orchestral instruments. The king of the woodwind was to wait nearly three quarters of a century more, before Mozart should discover its beauty and introduce it into his E flat Symphony. We

find no mention of it in the book, but the following instruments are described:

"ALTO VIOLA, a small Tenor Viol.

"ALTO VIOLINO, a small Tenor Violin.

"ARCILEUTO, an Arch Lute, or very long] and large Lute, differing but little from the Theorbo Lute, and is used by the Italians for playing Thorough Bass.

"CORNETTO, a Cornet, which is an Instrument of Musick now out of use, somewhat like a Hoboy." (This definition is important, as there has been some doubt as to what kind of instrument was intended by the Cornetto marked in the old Scores).

"DULCINO, a small Bassoon.

"FAGOTTO, (a Bassoon) is a Double, or large Bass Curtail.

"FIAUTO TRAVERSO, is a German Flute.

"FLUTE A BEC, is a common Flute." (The above two definitions are also important as showing that the flute ordinarily used in England at this time was the straight flute, sometimes called Flute à Bec, and sometimes the Recorders).

"GUITARE, a Guittar, a musical Instrument now out of Use with us.

"HAUTOBOY, a Hoboy or Hautboy, an Instrument of Musick very common and therefor well known.

"PIFFARO, is an instrument somewhat like a Hautboy.

"PIFFERO, is a small Flute or Flagelet.

"QUART FAGOTTA, a small Bassoon.

"TROMBONE, a very large or Bass Trumpet, though more properly a Sackbut." There are many other instruments described, but enough has been cited to show the changes in our orchestra. The Timpani are described as "often used in Consort as Bass to a Trumpet," the Violas are described as having frets like a guitar and are classified as viola tenore, viola basso, violetta, viola bastardo, viola d' amour and viol di gamba and the lower stringed instruments seem also to rejoice in a multiplicity of names. The piano was not known at this time, altho Christofor had invented it a few years before, and is therefore not mentioned. We may recur to the book again.

#### AN ARAB SAYING.

Remember, three things come not back:

The arrow sent upon its track—

It will not swerve, it will not stay

Its speed; it flies to wound or slay.

The spoken word, so soon forgot

By thee; but it has perished not;

In other hearts 'tis living still,

And doing work for good or ill.

And the lost opportunity,

That cometh back no more to thee,

In vain thou weepest, in vain dost yearn,

Those three will nevermore return.

THE CENTURY.

Music is to the arts what love is to man; in truth it is love itself, the purest, loftiest language of passion.

—Von Weber.

## HUMOR IN MUSIC.

Like many other characteristics of the "divine art," (says the *Musical Standard*) humor in tone-painting is a comparatively modern manifestation. The "heavenly maid" has sojourned long enough on this earth to become very human; she has learned to laugh and smile at any rate, even tho she must ever to her glory remain incapable of expressing malicious satire. Indeed, music cannot even be said to express wit; it is humor, innocent and perhaps shadowy, but still definite enough to be enjoyable and to add to the enjoyment of witty words. It may be questioned whether there is a real sense or presence of humor in music; humor in sound is little more than quaintness, or, one may say, grotesqueness; but these qualities are wonderfully intensified when associated, as in opera, with verbal wit.

Someone has called the bassoon "the clown of the orchestra," but the humor of the instrument is almost entirely grotesqueness, pointed undoubtedly by the pungent tone and assertive attack, especially in *staccato* passages. Other instruments are not incapable of similar grotesque effects, as the trombone, and nearly obsolete elephantine ophicleide.

The following humorous description of certain orchestral instruments, which appeared in a southern journal many years ago, may perhaps emphasize the above extracts.

"The oboe resembles a clarinet very much as a rake resembles a hoe: all the difference is at one end. The voice of the oboe is much like that of a man trying to whistle with his head under water. The orchestral composers use the oboe on account of its simple, honest, quality, to express a countryman going to ask a banker to lend him two hundred dollars until Henry Clay is elected. In Jacobini's beautiful creation, 'Sounds from the Kitchen,' you will remember the oboes are used to convey the remarks that pass between the cook and the grocer's boy, who had just brought home two gallons of golden syrup in a one-gallon kerosene can, and vice versa. The candid astonishment of the cook infuses the soul of the listener, while the efforts of the grocer's boy to explain away the apparent discrepancy between the quantity of the syrup and the size of the can are beautifully and touchingly conveyed. The bassoon is made of wood, and the complete instrument is probably worth eight dollars a cord. It looks like a pump log, and is played by blowing into a silver stem that winds into the side of the tube. When the bassoon is not in use in the orchestra it can be utilized as a clothes-prop. It has two distinct properties of tone. In the upper and lower register it has a voice like a cow that has fallen into a pit, and in the middle register it sounds like a man with the croup shouting 'fire' from a fourth-story window. It is much used by composers for mournful, distracted effects, and in the opera of *La Sonnambula* it is employed as the interpreter of a man calling down a dark alley for his lost dog. When the average man listens to the ravishing bassoon solo in the slow movement in the concerto for piano and orchestra, it insensibly makes

him think of a tall woman, with her head tied up in an apron, and her mouth full of clothes-pins, trying to hang up a fourteen-foot sheet in a gale of wind. The flute is too familiar to require any detailed description. In the hands of the young man living in the next block its expressive, wailing notes are vaguely suggestive of a dog trying to crawl through a fence that is too close for him, assisted by another dog of greater weight and more irritable temperament. The double bass is the largest of the violin tribe; it is also the worst. The man who plays it is usually fat and always bald."

The imagination reaches its highest flight and performs its most legitimate function when it deals with its musical materials in their relation to motion.—*Fillmore.*

## MUSICAL READING COURSE.

REQUIRED READINGS FOR APRIL—SCHUBERT (CONTINUED), BY H. F. FROST;\* AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

## ✠ SCHUBERT.

"Seven rival towns contend for Homer dead,  
Through which the living Homer begged his bread."

Schubert is honored today all over the world. His name is glorious; we call him "one of the immortals;" we weave precious garlands for his brow; we strew his path with its brightest flowers. There is no eloquence too fervid for our use in his praise. He is enshrined in all our hearts. But while he lived we made him beg his bread.

History has not a sadder tale to tell than the story of Franz Schubert. Beethoven's life was sad enough, and we never cease to talk about his misfortunes. We deplore his poverty, the cruel neglect which he endured, his bitter disappointments, his mental and physical sufferings, and his loneliness in a world where none could comfort him with real companionship and sympathy. But the pathos of Beethoven's life is not comparable to that of Schubert's.

Mozart's life was sad. How little the gay and thoughtless world cared that the darling child of genius should be struggling and starving and dying in the flower of his youth in Vienna. The story of Mozart's brief career has been told with so much eloquence that the world has learned to weep at the mention of his name. But Schubert—poor Schubert—deserves even more of our compassion. The world never treated another such musical genius so cruelly. Born in 1797, the son of a poverty-stricken school-master, he gave evidence of his remarkable talent at a very early age. In childhood he covered all the paper he could find with his precious little melodies. But there is almost nothing to say about the details of his life. As soon as he was old enough he began to assist his father in the duties of the primary teacher, and in this drudgery he continued for several years. Imagine the great composer devoting his time to the tedious work of explaining the alphabet to his younger pupils, teaching others

\* Price, Postpaid, 85 cts.

The above may be ordered through the HERALD.

how to spell, and introducing others into the system of the multiplication table!

During these years, however, he found opportunity to write an endless quantity of music. Finally in Vienna he gave the rest of his days to the pursuit of the one cherished object of his life. He had a few pupils; but outside of composition he could do little else very well. He was compelled to be a composer; he found it impossible to be anything else.

#### PERSONAL CHARACTERISTICS.

In personal appearance Schubert was not very attractive. He was "short and stout;" his complexion was bad, and his manner awkward and timid. His eyes, however, were clear and bright, his hair dark, thick and curly, his temper mild and even. Never was he betrayed into irritation and anger after the fashion of some composers. In this respect he even surpassed the gentle and generous Mozart. When his music was subjected to the most scathing criticism he accepted the situation without a murmur. Beethoven or Wagner might have learned a great lesson from him in patience and good nature.

And yet his sensibilities were of the most delicate nature. Everything he read made its impression on his mind and suggested beautiful music. Every great poet of his day gathered hold of his soul and wrung from him exquisite melodies. A single reading of a poem often sufficed—the impression was made, and appropriate music was instantly conceived. If Schubert suffered the ills of life he found complete expression for them in music. If he rejoiced, it was in music. Mozart, Beethoven and Mendelssohn could find other mediums of emotional expression, conversation—art or letter writing. But Schubert had only one language, (he could interpret many, but only one could he speak) and that was music—inimitable, exhaustless melody.

#### HIS BUSINESS QUALITIES.

Unfortunately he was never a practical business man. The "paltry things of this world" were of inconsiderable importance to him. He was willing to sell an incomparable song for about twenty cents, and counted himself fortunate if he should find a customer. The miserable pittance was sufficient to keep him from starvation, and that was something. He seemed to ask permission only to live in the world for music's sake. If he should chance to have a few pennies more than his immediate needs demanded, he was likely to spend them in the entertainment of his friends. He could not readily turn his musical gifts to account in any other field than that of composition; for he was not capable of proving himself an artist in singing or playing. It is said that he found himself unable to play Liszt's "Transcription of The Wanderer," and gave up the attempt in disgust.

It was sometimes impossible to find a purchaser for his compositions, and much that he wrote was actually thrown away. Therefore his poverty was wretched. Bitter was the struggle he maintained to keep body and soul together. Too poor, sometimes, to buy paper on which to write his priceless melodies; too poor to supply himself with the comforts of life, he was constantly exposed to disease and death, to which he succumbed in his thirty-first year. He was at one time employed to write an opera for a certain theatre. He devoted much time and thought to the work; but, alas, it was rejected, and he received not a penny. A second opera received the same treatment, and the composer was bitterly disappointed. Some of the best of them have only within recent years attracted public attention.

#### AN INDEFATIGABLE WORKER.

"Upborne with indefatigable wings."

Perhaps a more industrious man never lived. He slept in his spectacles, (as he said) "to save time and trouble." He ran to his desk the moment he was awake in the morning and began writing at once. "I compose every morning; and when one piece is done I immediately begin another." He continued to write until two o'clock and by this time he had sometimes completed several numbers. Every day the work went on, and in every conceivable form of musical composition his ideas were being expressed. These ideas were never-failing. There was no lull in his inspiration. Other men wrote when they were in the proper mood. Schubert's mood was continually present. Sir George Grove says: "The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world, and compelled to explore for himself all paths and channels, in order to discover by exhaustion which was the best—and then to die."

But altho cut off in his youth, Schubert left a large number of works in every variety of form. More than one thousand works, great and small, are credited to him. Operas, oratorios, cantatas, masses, songs, symphonies, chamber music, sonatas, and dances, in amazing productions; what stupendous activity!

#### AMBITION.

Every great man is ambitious. Poor is the man who does not desire to excel in something. But some men are ambitious for only a moment. They have only a glimpse of Arcadia. The genius is beautifully described by Goethe.

"Two souls alas! reside within my breast  
And each withdraws from and repels its brother.  
One with tenacious organs holds in love  
And clinging lust the world in its embraces;  
The other strongly sweeps the dust above  
Into the high ancestral spaces."

There is a definite moment in the lives of some great men when the over-soul acquires a permanent controlling influence over their conduct. But we can find no such precise moment in Schubert's career. From the very first he seems to have divined his mission, and yielded up his life unreservedly to its accomplishment. It was never his desire to procure the luxuries of the world, nor to command the obedience of his fellows; it was neither power nor praise that he craved. But he was intensely ambitious to give expression to the noblest thoughts and emotions of which he was capable. And thus it was his ambition to confer a rich blessing upon the children of men—to leave the world a precious legacy, priceless, and imperishable.

#### HOPE.

In spite of all his disappointments and discouragements Schubert was intensely hopeful. There was always the looking forward to the rich harvest which he felt sure of reaping in the end. Only an *enthusiast* could have kept any hope alive in Schubert's circumstances. This is one reason why all really great men are enthusiasts; nothing short of "wild enthusiasm" can maintain the continuous abiding presence of hope in the human breast. No man ever moves forward in advance of his fellow men until enthusiasm takes possession of him. Men who are superior in learning and opportunities stand by and coolly point out the absurdity of attempting to go forward. A large proportion of the "most scholarly men in the world" always set themselves obstinately against everything that looks

toward progress. "There were great musicians in other days" they say "but it is absurd to expect any great achievements in our times." Just such men stood in the way of Schubert—and they stand in the way of every aspiring soul; men who are not sufficiently in earnest to be great, and not sufficiently hopeful to recognize a genius when he appears.

Schubert was not ashamed of his enthusiasm. He was infatuated; his heart was in his work. To him music was inexpressively beautiful. It is said that a certain quartette of Beethoven's so affected him that his friends became alarmed about him. Music to him meant such exquisite fancies, such fairy-like dreams, such passionate human longings—no wonder he was an enthusiast!

#### MODESTY.

Schubert surpasses all other great musicians, perhaps, in modesty. Grove gives the following account of his behaviour on the occasion of his introduction to Beethoven. It is especially interesting because it was characteristic of Schubert to act as he did. "Beethoven was at home and we know the somewhat overwhelming courtesy with which he welcomed a stranger. Schubert was bashful and retiring, and when the great man handed him the sheaf of paper and the carpenter's pencil provided for the replies of visitors, Schubert could not collect himself sufficiently to write a word. Then Schubert produced some variations which he had enthusiastically dedicated to Beethoven, and this added to Beethoven's good humor. The master opened them and looked through them, and seeing something that startled him, naturally pointed it out. At this, Schubert's last remnant of self-control deserts him and he rushed from the room. When he got into the street and was out of the magic of Beethoven's personality, his presence of mind returned, and all that he might have said flashed upon him, but it was too late."

It was Schubert's modesty that kept him from the society of many who might have been vastly useful to him.

#### FRIENDSHIP.

Most of the great musicians have had many friends and patrons among the noble and the wealthy. Bach, Haydn, Mozart, Beethoven and their followers, even down to Wagner, had friends among princes, and were often seen in the palaces of the rich. But Schubert's friends were of the common people. But those who knew him well, discovered that he was very affectionate and tender-hearted. His few intimate friends clung to him with deathless devotion, and exerted every effort in his behalf. It is their testimony that he was truthful and frank, and entirely without affectation. Jealousy was not in his nature. When other composers received the homage of men Schubert invariably rejoiced in their good fortune. When inferior men secured positions for which he had applied, he congratulated them on their success. In all this he was truly remarkable. The cynic world say that the entire absence of jealousy in a musician is a state so abnormal that perhaps it is not surprising that Schubert died so young. However we attempt to account for it, the fact remains that history does not mention many musicians who could say in all sincerity, "Would that all the sons of Israel were also prophets." When we consider Schubert's poverty, and unrewarded labors; when we remember how little he was appreciated, this generosity which in itself—and in the most prosperous man—is a beautiful virtue, becomes in him something heroic, exalted, sublime.

#### EDUCATION.

His education was not such as he had need of. He had none of that severe musical training that made so much of Mozart and others. He had to shift for himself with no knowledge of the rules of Counterpoint and Composition. So painfully did he realize this deficiency that he began taking lessons in Counterpoint only a few days before his death. But a common-school training he had, and doubtless such home training as only a father who is a schoolmaster can give. Therefore, after all, Schubert undoubtedly possessed a well-trained mind and a decided fondness for poetical literature. Very few college graduates of our own day are capable of penetrating the poems of Goethe in such a manner as to arrive at the true meaning of them. Perhaps it is safe to say that it is only the Poet of the widest culture who can rival Schubert in the interpretation of some of Goethe's magnificent lines. Schubert's education, therefore, was more literary than scientific. It is probable that he never studied a poem for the purpose of arriving at the derivation of the words. He knew nothing of Philosophy. But all the Doctors of Etymology combined, are incapable of seeing as much truth and beauty in these same little poems as Schubert found. It is well enough to have intellectual training, but let us also honor the man who finds the emotions worthy of study, and who successfully portrays them in works of art. Such a man was Schubert. His range is not so large as that of some other composers; but as far as he goes he seems to have experienced every thinkable shade of emotion.

#### A PATHETIC CRY.

The HERALD recently called attention to the unutterable pathos in what is known as "Beethoven's will." It may be interesting to compare these words of Beethoven with the following from Schubert, given by Grove:

"I am the most unfortunate, the most miserable man on earth. To think of a man whose health can never be restored, and who from sheer despair makes matters worse instead of better. Think, I say, of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm for the beautiful, is vast vanishing, and ask yourself if such a man is not truly unhappy.

"My peace is gone, my heart is sore,  
Gone forever and evermore."

This is my daily cry; for every night I go to sleep hoping never to wake, and every morning only brings back the torment of the day before."

#### SCHUBERT'S SYMPHONIES.

Like Beethoven, Schubert left nine symphonies. Of these two are worthy of special mention. The eighth and ninth are known everywhere, and are popularly known as the "Unfinished," and the C major symphonies. The "Unfinished" (the eighth) is only a fragment. There are only two movements, an *allegro* and an *andante*; there occur nine measures of a *Scherzo*; and we are left entirely in the dark as to the reason why the work was thus abandoned. Nevertheless it is one of our priceless art works. It was written in 1822—six years before his death. It is greatly superior in form to his earlier symphonies; it shows more individuality. For nearly fifty years it was neglected, and only a few years ago it was published, (1867). Yet it is one of the most beautiful and effective symphonies ever written. The Ninth Symphony, (C major) also has an interesting history. This is perhaps the

master's greatest achievement in instrumental music. It was discovered by Schumann, long after the composer's death, and the first public performance of it was conducted by Mendelssohn. One of the most charming of Robert Schumann's essays is one in which he tells the story of the discovery of the C major symphony. This essay is a prose-poem; and no lover of Schubert can afford to forego a careful study of it. See "Music and Musicians," (translated by Fannie Raymond Ritter) Vol. I, page 48.

E. E. A.

Genius is the power of revealing God to the human soul.—Liszt.

## CHURCH MUSIC.

### DOES THE END JUSTIFY THE MEANS?

This old adage of the Mediæval Saints assumed an interrogative form not long since, when we read in the *Sunday School Times* a report of "How they do things" way down in the Carolinas—and elsewhere. Sunday School management was the theme, and Mr. John Laird told the story. "In our schools," he writes, "we sing two or three hymns at the start, when the laggards are collecting—good rallying tunes, that stir the hearts and minds; so that when the rector opens the school service, all are in their places;" i. e., the singing is made to serve the purpose of fife and drum—and as it seems, proves adequate. The use of *some* Sunday School songs for such a purpose would certainly be legitimate. They are entirely unfitted for a nobler service, being composed of about equal parts of undevotional rhythm, distorted sentiment and vagrant theology. Very possibly, however, this same song, which was vociferously sung amid the bustle and confusion of a gathering school, expressed the deepest, tenderest spirit of devotion, and it is in view of such a possibility—which indeed is actualized in very many Sunday Schools throughout the country every sabbath—that we take occasion to express our protest against a most common and most painful degradation of the Praise Service. We are familiar with Sabbath Schools where the singing is made to serve a convenient turn at several points in the service, notably at the opening when laggards are crowding to their places and creating a degree of noise and confusion which it is desirable to cover up. At other times, too, while books are being gathered or distributed, or when at any time the noise by the small boys, and the general hubbub has reached a pitch which imperatively demands that something be done; then the loud and stirring tune is called for, and the distressing evidences of a superintendent's inadequacy are temporarily swallowed up in noisome irreverence.

This is not an overdrawn picture. The unrecorded facts in this direction are simply shocking, and their ill-effect upon our youth cannot be estimated. "*Something is wrong.*" What is it? Just this: The true purpose and end of the Service of Song is unthought of an

neglected, and hence unrealized. Some excellent Sunday School songs are written to express the joyous spirit of childhood in the presence of sunshine and flowers, with perhaps only an occasional reference to any ethical or devotional thought, and such songs may have a place in the service; but the larger number are addressed to God (or should be), and are filled with the spirit of prayer, and to sing them otherwise than thoughtfully, reverentially and with the heart, is to verge upon blasphemy, and deaden the child's natural sensitiveness to sacred things. Plenty of vigorous singing, be it ever so thoughtless, may cover up weak points and "make things go," but the success is unreal after all that is won at the expense of the soul's richest inheritance. Let the Song Service be *a service of praise or prayer to God*, becomingly rendered, or *let it not be*—for this we plead in the name of Christ and our common sense. And *this can be* if we but thoughtfully and prayerfully plan and strive for it. The writer is acquainted with Sunday Schools where, after much patient effort no doubt, the first tap of the bell has come to mean perfect and immediate quiet. The doors being shut, a word of prayer, perchance, is then uttered, after which the opening hymn is sung in a joyous or subdued and prayerful spirit, according to the sentiment of the song. Then the doors are opened and a moment is given for the admission of late comers and the adjustment of the classes to the regular order of the day.

The attention of both teachers and children is constantly directed to the true meaning and mission of the service, and the sin of heartless and insincere praise or prayer is frequently impressed upon their minds. By patient and persistent effort a reverential attitude toward sacred things may thus be cultivated, and the one best preparation and condition for successful seed-sowing be secured. He who hopes to beget and develop a spiritual life where irreverence abounds, will be sadly disappointed, and learn too late, perchance, that he has been consenting to (if he has not produced) conditions, which in the nature of the case, annul all his well-meant efforts.

A firm adherence to a high spiritual conception of the purpose of the Praise Service will lead us to demand not only good devotional music, but the surroundings and conditions which will make such music most effective.

J. B. W.

### MUSIC IN WORSHIP.

BY C. COTTON KIMBALL D. D.

The Worship of God is two-fold in its element. It is, firstly, a devout attending to, and reception of, messages from God. It is, secondly, the devout expression to God of the purposes and feelings most appropriate to our moral and spiritual condition. In portions of the service God speaks to us. In other portions we speak to God. God speaks to the people; in the reading of the Scriptures; in the sermon; in certain didactic psalms and hymns; and in the benedictions.

The people reply to God in prayers, hymns and psalms; and sometimes by aid of reverential music with inaudible

confessions and thanksgiving most acceptable to God and blessed in their effects upon the worshippers.

It would be possible for all the services of worship to be musically rendered, both the communications from God and the returning confessions, thanksgivings and adorations to him.

In practice, however, large portions of the services of worship are spoken and not sung.

This covers the whole ground. There is nothing more, so far as the purpose of this article is concerned, to be mentioned or thought of. When God is not, in some way, speaking authoritatively to the people, they, with or without musical aid, are speaking to him.

From these simple and indisputable facts, it is easy to infer that any element in the music, which does not aid the worshippers in receiving divine truth, or in expressing appropriate emotions and resolutions to God, is out of place and hurtful. For instance, any musical performance however excellent, for the mere sake of itself, is an unwelcome intrusion—unwelcome, that is, to the devout and unworldly. Whatever, in music, does not aid in worship, should be resisted and thrust out.

No soloist or choir should be allowed to sing anything which is not either a message from God or a message to God. No organist should be allowed to introduce a single note of unhallowed, unworshipful tendency.

How far church music has wandered from its proper sphere, all the readers of this article are too well aware.

Not a few church organists destroy or at least injure the effect of sermons and prayers by boisterous, roaring postludes.

An eminent clergyman who had long suffered sorely from organ preludes and postludes, once complained to the writer by the use of the following quotation: "A sower went forth to sow: then cometh the organist and snatcheth away that which was sown."

The reader is invited to ponder this question: Should not the organist who seizes the opportunity of the postlude to air his vanity upon the full-organ, without regard to worship or the feelings of the peoples, be promptly discharged?

In the Madison Square Presbyterian Church in New York, some years ago, Henry Gratten Guinness had preached a powerful and impressive discourse, which, obviously produced a deep effect upon the crowded congregation. The organist followed the benediction with a stormy, irreverential scramble of sounds. The noble and sensible preacher thundered from the pulpit, "*Stop that organ,*" and the ungodly rattle ceased.

Church choirs should be instructed that churches are not the places for mere musical performances, aside from the uses of worship. A vain vocal exploit in church worship is as out of place as a Gatling gun in Paradise, and, to devout worshippers, utterly unwelcome and abominable.

## LETTERS AND SUGGESTIONS FROM THE CLERGY.

EDITOR BOSTON MUSICAL HERALD:—I approve of your endeavors to elevate church music. I am blessed with an efficient choir leader upon whom I can lean, a luxury many a pastor does not possess.

I would like to make a few suggestions about congregational singing: 1. One reason so many hymns become hum-

drum is because we think of nothing but the music. Unless this be suitable and well written it soon wears out. On the other hand, if we made more of the words, and tried to sing so as to express the sentiment, the hymn would only gain in interest. It is more than likely that half of those who sing in our church services could not give the thought of the hymn one minute after the music had ceased.

It might be well to let the organ cease entirely during some passages; let the choir sing others alone; let a single voice at one time carry the melody; at another let there be full organ and full congregation. Such singing would be effective.

2. The hymns need careful practising by the choir and organist to bring out the expression.

3. The organist needs to understand the sentiment of the hymns to play them well. One of the crosses of a minister's life is to ask that a certain passage be sung softly, only to have the organ bellow through it three times as loud as it should.

4. It would be a good plan if our hymn books were printed with marks of expression interspersed through the hymns so as to call attention to the sentiment of the poetry. These would help the congregation and also such ministers as are accustomed to read hymns in an expressionless way.

5. Let those stanzas which are closely connected in sense be sung without interlude, and let interludes occur only where there is a marked change in the character of the thought. In many cases two stanzas should be sung together as tho they were simply parts of a double meter, without any pause whatever.

6. All should be encouraged to speak plainly. Especially does a soloist lose power to hold an audience through indistinct pronunciation. Many singers have never stopped to think of this simple fact; viz: When a vocalist pronounces indistinctly people listen more carefully to the quality of the tone, and more readily detect faults; but when the words are distinct the sentiment of the song chains the attention of the audience, and vocal defects are not so readily noticed. Yet church singers often ignore this simple truth. From a minister's standpoint, a song that is not distinctly enunciated is almost sacrilege. What would the audience think if the minister should pray or speak in the meaningless jargon which in the name of art is often foisted upon us from the choir gallery?—W. F. McCauley, Pastor Park Presbyterian Church, Dayton, Ohio.

## TRUST.

Within the slender chalice of thy hand  
 "Hold fast what I give thee," and drop down, too,  
 The fringes of those tender flowers of blue,  
 Thy wondering eyes; nor question nor withstand  
 What I may give. Perchance my love hath planned  
 Some sweet surprise, or test if thou be true.  
 What if it be a sprig of bitterest rue;  
 A strange swift summons to an unknown land;  
 A hurting thorn; a cross?—rare gifts, I know,  
 For love to bring, but wouldst thou trust me still?  
 Quick, dear, thine answer. "I should trust until  
 The hidden meaning in thy gift should show."  
 Ah, sweet, when God sends just such gifts to thee,  
 Canst thou not answer him as thou dost me?

MAY RILEY SMITH, in Harper's.



## REVIEW OF RECENT CONCERTS.

### IN BOSTON.

April has been the busiest musical month that we have had in Boston for many a year. Not only have there been chamber concerts, club concerts and piano recitals innumerable, but the Handel and Haydn Triennial has taken place, and the German Opera Company have been giving several masterpieces in this form which are but seldom heard in our city.

To speak categorically, the beginning of the month brought Von Bülow with a series of three farewell recitals. The great pianist has seldom been heard to better advantage than at the first two of these, for he seemed to have lost but little of his wonderful technique, and certainly has gained in expressive power. His program gave full scope to his versatility, for all schools were represented. The concerto concerts of Mr. B. J. Lang were also an enjoyable feature of the month, and to hear a small orchestra in Chickering Hall was a rare treat. It is a wonder that in this clubbable city we do not have an antiquarian musical society which shall give the orchestral works of the oldest composers in the manner in which they were intended to be heard, that is in a small hall and with a small orchestra. It would be an interesting thing to do.

A pianist from the West, Mr. Zoch, did not make a very great impression in his one concert in the Meionaon, for he sentimentalized and distorted some of the numbers which he played, and we possess many better artists among our resident host.

The Kneisel Quartet and the Baermann series of chamber concerts have been going on through Lent with their usual great success and nothing as good as the latter series has been given in Boston yet.

The Cecilia gave a wonderful performance of Massenet's "Eve" at its last concert. This work, which is entitled "A Mystery," is as passionate a composition as even France has ever given us, and its fervid glow of tone-color is wedded to most expressive melodic thoughts. There is a degree of dramatic effect in some parts of the work that is remarkably impressive. It was grandly sung by the club, and the soloists were adequate also, Mrs. Walker being especially effective. It was a good thought to place Brahms' "Song of Fate" in juxtaposition with such a work, for it enabled the audience to compare German intellectuality with French fire, and both schools gained something by the contrast. At this same concert Mr. Arthur Foote's "Wreck of the Hesperus" was performed, but it scarcely impressed me any more forcibly than it did at its first performance. Longfellow's poem is as terse and dramatic as anything he ever gave to the world; every line tells its story in the most forcible manner. Mr. Foote is a learned and ingenious composer, but has no dramatic power. Consequently the poem is set in a skilful but not a graphic manner. The very be-

ginning proves this, for the chorus states that "It was the Schooner Hesperus" and then goes on repeating, "the Hesperus, the Hesperus," as if the audience were a board of underwriters, and the name were of the utmost importance. It must be stated, however, that the orchestration is at times very effective.

The Symphony Concerts have been very interesting this month, and Mr. Nikisch seems to be improving in the matter of attention to detail. The first symphony by Dvorak was magnificently given, and at the same concert, Mr. Otto Roth won a well deserved success in Vieuxtemps' violin concerto in A minor. Mr. Roth is one of the great artists of the orchestra, in spite of his youth. A pretty scherzo, in a dainty style resembling the French school, by Mr. Otto Floersheim, won much praise from the critics, and deserved all that was said of it. Mrs. Walter C. Wyman of Chicago, deserved the great success which followed her singing, for the two selections were by no means of a character which appealed to the general public. Berlioz's "Captive" for example, is for the musician, rather than for the ordinary auditor.

Cowen's Scandinavian Symphony was performed at one of the concerts with much success. It is by all odds the finest symphony that England has produced, and its performance was equal to its great merits. The first movement is the best, but the slow movement is very romantic in its effects also, the finale, however, always seems to me much weaker than the rest of the symphony.

The third of the Bülow recitals (two of which have already been spoken of above) was not as good as its predecessors, for the pianist played coldly at first, and produced a hard, unsympathetic tone. But in a group of pieces by Raff he played with more poetry, and also in Tschaiakowsky's "Theme and Variations" he showed all that intellectual insight and fine phrasing which is the charm of his work. Again he fell below this high level in Liszt's Polonaise in E, wherein he made many slips and astonished the audience by many sins both of omission and commission. Nevertheless, I shall never agree with Punch's version of the old hymn—

"Man wants but little Herr Bülow,  
Nor wants that little long!"

The greatest musical event of the season took place Easter week, when the Handel and Haydn Society celebrated their 75th anniversary. The festival began most auspiciously with a performance of "Elijah" which was attended by an overwhelming audience, the hall being so crowded that the management was obliged to stop the sale of even admission tickets. Mme. Lehmann sang the soprano role, and made a great success of "Hear ye! Israel." Mr. Ludwig, spite of an occasional bad quality of tone, gave the part of Elijah with enormous dramatic force, and "It is enough" was excellently sung. Miss Poole sang coldly in "O rest in the Lord." The new English arrival, Mr. Lloyd, sang the tenor part. He was not in his best voice at first, but gave "Then shall the righteous" with great brilliancy. The assisting soloists (in the concerted music) were all excellent, and the trio "Lift thine eyes" was never as well sung in Boston. The



chorus sang effectively, with the exception that the soprano part seemed rather thin and dry. "Thanks be to God" was inspiring in its crisp attack and its clear accompaniment.

At the second concert of the festival Mr. Lloyd made a triumph in "In native worth," and his phrasing in the aria in Bach's Christmas Oratorio, was artistic in the highest degree. Madame Lillian Nordica was not less successful. Her singing of "On mighty pens" was one of the finest points of the festival. At the second concert, a new work by Mr. J. C. D. Parker entitled "St. John" was given. It is a cantata of marked earnestness, and introduces some effects which are new and very impressive. Instead of giving the recitatives to a tenor voice as "Narrator" or "Evangelist" Mr. Parker employs the entire chorus unisonally, in these phrases, and combines the sweetest themes in the accompaniment with their majestic chant. There are some very masterly touches of counterpoint in some of the choruses. The fugue "And they shall reign" was an instance of this and was worthy of its subject. In the more melodic portions there is a flavor of Mendelssohn, but this only causes the numbers to be more popular. The alto solo, "Eye hath not seen," was finely sung by Miss Winant. The soprano solo, "He that is mighty," was grandly given by Mme Nordica. The duet, "And there shall be no more curse," seemed rather too coyly sweet but was finely sung by Mme. Nordica and Mr. Lloyd. Mr. Parker himself conducted and was received by the audience in a manner that showed how well his labors in the cause of music in Boston have been appreciated. Mr. Myron W. Whitney sang the bass part in the Bach work and in this, splendidly.

"The Redemption" constituted the third, and "Israel in Egypt" the last concert of the festival. Pecuniarily it has been very successful, and viewed from an artistic standpoint, it has proved that our noble oratorio society is not standing still.

The German Opera company has been in Boston and it proves what a musical public we possess, that in the very week of the festival spoken of above, the Boston Theatre should also have been crowded. The only new figure in the troupe was Theodor Reichmann, a baritone of worldwide celebrity. Both as singer and as actor this artist is the leader of the company, and his roles have left nothing to criticise. Kalisch is singing better than ever, but he is not a very satisfactory actor. Lehmann is the same great artist she has ever been. The troupe, is however, not as strong this season as last year, for Alvary cannot be replaced, and Walter Damrosch is not as firm a conductor as Seidl by any means, while the orchestra is too small to cope successfully with some of the Wagnerian scores and the chorus is simply an atrocity. But in Boston we have no real operatic standard, and one can accept the half loaf offered, rather than have no bread at all.

L. C. E.

#### GENERAL REVIEW—ELSEWHERE.

The sixth season of opera in German at the Metropolitan Opera House, New York, closed on Saturday afternoon, March 22. "Siegfried" was the work performed. Our April review ended as the sequential dramas of the "Nibelungen" were being entered upon. The Siegfried of Mr. Vogl should receive our retrospective glance. Physically his impersonation did not disclose the ardent juvenility of Mr. Alvary's, but the Tribune characterized it as more finished and artistic vocally. From the many interesting tables on the season prepared by the Tribune critics, the following facts are taken: "The sixty-seven performances were devoted to nineteen operas and lyric dramas of which three were new to the Metropolitan repertory, and one was a complete novelty outside of Germany. The works added to the Metropolitan list, which were familiar from previous local performances in one shape or another, were: Wagner's "Flying Dutchman" and Verdi's "Un Ballo in Maschera;" the novelty was Cornelius's "Barber of Bagdad. A new ballet, entitled "Die Puppenfee," was also brought out in connection with the new opera "Der Barbier von Bagdad." The works promised, but not given, were Lalo's "Le Roi d'Ys," Verdi's "Otello," Ponchielli's "Gioconda, and Marschner's "Templer und Juedin." The inefficiency of the choral force of the establishment is the reason given for this breach of faith. The opera that drew the most money and people was "Siegfried," next "Don Giovanni," next "Meistersinger," "Tristan," "Lohengrin," etc. Financially the season was the most successful of any since German opera was established in New York. The total receipts outside of the amount of \$200,000 assessed on the stockholders, were \$204,644.70; Wagnerian works performed, 37; all others, 30; Wagnerian receipts, \$121,568.70; non-Wagnerian receipts, \$83,076.00. Difference in average in favor of Wagner, \$516.45. There was a tremendously enthusiastic parting from Lehmann and Seidl after the performance of March 22nd; cries of "come back next year" were showered upon the magnificent Lehmann who richly deserves her great popularity. German opera will be given next year at the Metropolitan. Mr. Seidl's contract has expired, and it is not officially given out that he will be his own successor. Lehmann has not been reengaged, nor is the all-important question of tenor determined; rumor says Mr. Alvary may return to the scene of his former triumphs.

Close following upon the German phalanx came the constellation of Messrs. Abbey and Grau known as the Patti-Tamagno troupe. The repertoire was drawn from the list already made familiar during the Chicago engagement of this company. Towards Mme. Patti's impaired powers, which were sufficient, however, to fill the vast opera houses wherever she sang, the critics of New York were kind; Tamagno's bad use of the voice was not so generally condemned as it ought to have been. Mme. Albani received her due as an artist. "Patti nights," were synonymous with full houses, on all other occasions the attendance was not large. After a performance of "Aida" by this company Mr. Krehbiel wrote the following in his happy way, the import of which is clear, to those who read between the lines: "The circumstance (frantic applause after the second act ensemble) resulted in one of those naive episodes which are the exclusive possession of the Italian opera stage. Immediately the principals strung themselves across the stage and bowed their acknowledgments. But this would not suffice so Aida and Rhadames held a consultation with Signor Arditi, the latter issued his instructions to the chorus of prigionieri,

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It is one thing to give Ourselves up to reflection, and another to yield to inspiration.—*Beethoven*.

all stepped back into the dramatic frame and promptly swelled again with the emotion of which a few minutes before they had been safely delivered."

Concert happenings.—At the closing Philharmonic concert Beethoven's ninth symphony was performed, the Metropolitan Musical Society furnishing the choral contingent. Our monthly summing of news has not failed to record the doings of this choral force which we think fritters away its time in pursuit of pleasure merely, the superficial qualities of its conductor, Mr. W. R. Chapman, tallying with the preferences of its associates who pay to hear sweet nothings sung into their ears. The soloists in the ninth symphony were Miss Clementine de Vere, Miss Emily Winant, Mr. W. H. Rieger and Mr. Max Treumann. The program of the sixth Symphony Society concert included two pianoforte concerts, Beethoven's fifth and Liszt's in E-flat played by Dr. Von Bülow; Beethoven's fourth symphony, and Von Bülow's Symphonic poem, "Des Sängers Flucht." Mr. Van der Stucken gave the third of his afternoon classical concerts without stirring the waters particularly. Mr. Conrad Ansoorge had the temerity to give an orchestral concert in order to bring his first symphony to a hearing. The work is characterized by its author as "Dramatic" who also fetters it with a descriptive title "Orpheus." It is Lisztian in construction and exemplification. One writer says of it, "The orchestration was sonorous, varied, and frequently very expressive. Some of the melodies, too, were genuinely eloquent and the ingenuity and consistency with which the thematic development was achieved must have made a profound impression on the many musicians in the audience. A young musician who can do so well on a first trial with the large forms, will discover elements of originality in due time, and his career can be watched with interest and hope."

The Lenox Lyceum concerts of Mr. Thomas have ceased. On May 30 he will begin a series of summer night concerts there (after the plan of the old Central Park Garden entertainments where he first made his name) to be continued until June 28.

Brooklyn.—"Parsifal" was given as concert music and the disciples of Wagner have had the pleasure of reading such comments as this upon their undertaking: "Not often, certainly, has a musical entertainment been cut in two in order to permit the audience to partake of a square meal;" and, "the performance, altho expected to be so long as to render it necessary to divide it with dinner, lasted not more than three hours and a half. Entertainments of that length are not uncommon, but they do not commonly have an intermission long enough to allow time for any but bibulous refreshments." We hope they are pleased with their success in thus lowering in the dust a beautiful work. The Apollo Club ended its season on April 15, Mrs. Corinne Moore-Lawson and the New York Philharmonic Club assisted. Arthur Foote's "The Farewell of Hiawatha" was the most important piece for chorus.

Philadelphia.—The program of the third and last concert this season by the Theodore Thomas orchestra included Beethoven's "Heroic" symphony, and Goldmark's "Spring" overture; Theodor Reichmann was the soloist.

Baltimore.—The eyes of the charitable and patriotic Andrew Carnegie are upon the Baltimore Oratorio Society, which he

may help out of present peril if local pride does not assert itself. At the second extra concert of the Society, two choruses by Baltimore composers were sung, namely "Bird Wooing," Miss Arens; "Maggie," Miss Dickson. At the last Peabody concert Rubinstein's "Ocean" symphony was performed.

Washington.—On March 12 the Choral Society gave a miscellaneous concert, presenting for the first time in the country Hamish MacCunn's cantata of "Lord Ullin's Daughter." Mr. MacCunn, tho a youth, has bounded rapidly to the front among the younger English school; the high and mighty Athæneum has been known to praise his works. Mrs. Thurber's American concert given on March 22 under the direction of Frank Van der Stucken was in every way successful.

The program was: Overture, "In the Mountains," op. 14, Arthur Foote; piano pieces. Concert Study, Quasi Sarabandi, Valse Caprice, Mr. Arthur Whiting, Mr. Arthur Whiting; Symphonic poem, "Ophelia," op. 22, E. A. MacDowell; Gavotte for orchestra, Arthur Bird; Arioso from "Montezuma," F. G. Gleason, Miss Louise Karyss; Suite, "The Tempest," op. 8, F. Van der Stucken (Invocation of Prospero and Dance of Gnomes, Dance of Reapers, Dance of Nymphs, Caliban's Pursuit); Prelude, "Edipus Tyrannus," J. K. Paine, conducted by the composer; Romanze and polonaise, for violin and orchestra, H. H. Huss, violinist, Miss Maud Powell; Dramatic overture, "Melpomene," G. W. Chadwick; Selections, dramatic suite, "Italia," Arthur Weld. Amalfi, "Una Sera d'Amore," Roma, "Il Carnevale," (conducted by the composer); Songs, "Ojata," Margaret R. Lang, "The Making of the Hay," Wilson G. Smith, A Love Song, W. W. Gilchrist, Miss Eleanor Warner Everest; Festival overture, "The Star Spangled Banner," Dudley Buck (conducted by the composer).

Cincinnati.—The leading features of the May Festival are: First Concert, Tuesday evening, May 20th. "The Messiah," Handel; Soloists, M'lle De Vere, Mrs. Toedt, Miss Winant, Mr. Lloyd, Mr. Whitney.

Second Concert, Wednesday evening, May 21st. Symphony, E-flat, "Rhenish," Schumann; Stabat Mater, op. 58, Dvorak; Soloists, M'lle De Vere, Miss Winant, Mr. Lloyd, Mr. Fischer.

Third Concert, Thursday afternoon, May 22d. Miscellaneous Program.

Fourth Concert, Thursday evening, May 22d. "The Deluge," op. 46, Saint-Saëns; Soloists, Mrs. Lawson, Miss Winant, Mr. Toedt, Mr. Whitney. Wagner Selections.

Fifth Concert, Friday evening, May 23d. Passion Music, (according to the Gospel of St. Matthew) Bach. Soloists, Mrs. Toedt, Miss Winant, Mr. Whitney, Mr. Lloyd, M. Fischer, Mr. Maish.

Sixth Concert, Saturday afternoon, May 24. Miscellaneous program, including Schubert's Symphony in C.

Seventh Concert, Saturday evening, May 24th. Symphony No. 7, A major, Beethoven; Soloists: M'lle De Vere, Miss Winant, Mr. Lloyd, M. Fischer.

Chicago. The third Apollo Club Concert was miscellaneous in character. Mr. Ludwig and Mr. Lichtenberg were the soloists. The supplementary Patti opera season was less successful than its predecessor. Mr. Gleason of the *Tribune* wrote a fine analysis of "Othello" for his paper. The Metropolitan Opera House Company of New York is to give three weeks of opera from April 21.

The Philharmonic Society of Dayton, Ohio, W. L. Blumenschein, conductor, gave parts one and two of Haydn's "The Creation" on April 29.

Pittsburg. The Mozart Club gave a concert on March 21, presenting for the first time a choral ballad, entitled "The Fairies Robin," music by C. D. Carter of Pittsburg.

A program of six piano concerts by Henry Waller comes to us from Louisville, annotated in exhaustive fashion by Miss Higbee of the *Courier Journal*.

The third and last of Joseph Otten's series of symphony concerts was given in Music Hall, St. Louis, on March 20. Beethoven's "Heroic" symphony and interesting Wagner selections were played. The concerts have been successful and will be continued next season.

The Mozart Association of Richmond, C. A. Marshall, conductor, gave a concert on April 8, including in the program Mendelssohn's Thirty-Second Psalm.

The annual Festival at Petersburg, Va., begins on May 27 and continues to the 30th. Works to be performed are: Stabat Mater, Rossini; "Arminius," Bruch; "Elijah," Mendelssohn.

At Montreal, April 16, 17 and 18, the Philharmonic Society performed "Elijah," "The Damnation of Faust," "Stabat Mater" and a Cantata by C. A. E. Hariss, entitled "David Before the King." The soloists were Ida Bond Young, Charlotte Walker, Miss Moylan, Miss Greer, Mrs. Ramsay, Mr. C. A. Knorr, Mr. H. T. Power, Mr. George Prehn, Dr. Carl E. Martin. Mr. C. Couture is the conductor of this progressive and admirable society.

An interesting occurrence in a city of which the world knows but little, was the performance of Handel's "Saul," at Portland, Me., on March 17. The accompaniments were played upon a pianoforte. M. A. B. Hitchcock, of Boston, was the principal soloist.

The next annual meeting of the M. T. N. A. will be held in Detroit the first week in July. The examining committee have accepted the following works by native composers for production: Quintet in G sharp minor, by Ernest R. Kroeger of St. Louis; symphonic scherzo, by Johann H. Beck of Columbus, O.; Reverie Pastorale, for flute and piano, by Carl Busch of Kansas City, Mo.; a suite for strings and serenade for orchestra, both by Henry Schoenfield of Chicago; and a concerto for piano and orchestra, composer unknown. Next month the grist will be large.

G. H. W.

We are in receipt of a catalogue of the Musical Library of the late Carl Merz. This valuable library is offered for sale for the benefit of his widow, who is in need of help. It is the main property left her by her husband, and she is obliged to sell the same. The library contains many antique works; for example, 57 of the famous Leipziger Allgemeine Music Zeitung, 1796-1848; Burney's History of Music of Germany and Netherlands, 1773; Burney's History of Music of France and Italy, 1771; Luther's Gesangbuch, 1611, etc., etc. Those wishing complete catalogues and particulars can address Mr. Johannes Wolfram, Canton, Ohio, or Jesse McClellan, Wooster, Ohio.

## QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark measure or passage, referring to the particular edition in which it is sound. In inquiring regarding instrumental pieces always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

ELAINE.—Please give your opinion of 'L Argentine by Ketterer. How does it compare with Thalberg's *Sweet Home*?

Ans.—Thalberg's is the better piece, but we prefer a higher order of music.

2. Are any of the works of these composers classical?

Ans.—No.

3. I would like the name of a brilliant melodious piano piece, one worth learning, for an ambitious pupil who plays Leybach's *Sixth Nocturne* well, and Chopin's *Waltz in D flat* quite rapidly.

Ans.—*Columbine Minuet*, Delahaye.

4. In the *Volkslieder* in Köhler's *School for the Left Hand* are the uppermost notes on the upturned stems the melody notes?

Ans.—We should say so.

5. Is it well to try to expand a hand any before it has had its growth?

Ans.—No. The stretches naturally made are quite enough.

6. How young can a child begin on the cabinet organ?

Ans.—As young as on the pianoforte.

A. S. K.—Can you give me any information as to Kjerulf, the composer?

Ans.—Born in Norway 1815, died there 1868. Lived a rather quiet and retiring life; acquired skill in composing under difficulties; studied a year in Leipzig on a grant from the government. Wrote many male quartets and songs; a man of inspiration; his works simple, often highly artistic; marked by a certain minor undertone and resignation. Would that there were more like him!

E. M. C.—What is a musical foot?

Ans.—We have never heard of such a thing. Possibly a term invented by some recent theorist and applied in phrasing.

2. When the figure 8 is placed under a bass note, what does it signify?

Ans.—That both the given note and its octave below are to be played.

3. Is a *cres* and *dim* made by using the pedal of the pianoforte, or by the use of the fingers?

Ans.—Sometimes by both; more often by the fingers alone.

4. What is the meaning of the mordent sign which occurs in the incomplete exercises in Plaids's *Piano Technique*?

Ans.—This is a Direct and shows the position of the next note.

W. B. K.—1. In my edition of Haydn's *Creation* the chord preceding the words—"And darkness" in the opening recita-

ture, has A flat in the bass, and A in an upper part. Which is right?

*Ans.*—The score has the chord of A, E flat, G flat.

2. At the close of a recitative, where the voice sings the tonic, and the accompaniment has the cadence formula—dominant, tonic—the dominant chord is at times written on the same beat as the voice note (i. e. tonic), should not the accompaniment follow after the voice has finished?

*Ans.*—We think it should.

3. Generally speaking, should the accompanist play the chords with the voice when so written, or should they come after, sometimes, as in the first part of "And God made the firmament," in *The Creation*?

*Ans.* In this instance cited, the accompaniment should be played as written. This is the case ninety-nine times out of a hundred.

4. Near the close of "Comfort Ye" in the *Messiah* at the word "pardoned," first time, should both syllables be sung to A sharp, or the first to B or the F sharp above?

*Ans.* The fac simile of Handel's autograph score gives A sharp.

5. Also, farther on, at the words, "wilderness," and "desert," should the first syllables be sang to the note above the one written? -

*Ans.*—We should follow the copy. Vocalists have taken liberties with these classics which do the vocalists no credit. Follow Handel.

6. What do musicians and physicists in Boston think of the "Substantial Philosophy" as it relates to sound; or don't they think of it at all?

*Ans.*—We never have heard of this, tho Boston is full of ologys and osophys. Who advocates or puts forward this philosophy?

S. D.—1. In what position should the hand and wrist be held in playing glissando passages?


*Ans.*—The wrist high, hand turned somewhat in the direction of the passage.

2. Do glissando passages occur in classical music? I find such passages very painful to my fingers.

*Ans.*—Yes. In one of Beethoven's first trios is a brilliant glissando run. See Weber's *Concert Stueck* also for an instance. Bathe the fingertips in alum and water if they are too sensitive.

3. What does the long mark [—] mean in the first page of *L'Ecume de Mer* for piano, by Henri Herz? It stands over two measures.

*Ans.*—This is probably used to indicate the phrasing. The sign has never come to our notice in the classics, nor in Liszt's music.

4. What does this sign  mean? It is placed over long and accented notes.

*Ans.*—This is probably Herz's sign for the *tenuto*. We can find for it no other meaning.

5. When a number of grace notes precede a bass note, as in the example given above, should they take time from the note which they precede or from that which they follow?

*Ans.*—In this case of a broken chord arpeggio, written in small notes, the time is taken from the preceding note and the treble note and the large bass note are played together.

6. Is it true that upright pianos are superior to the square, and that the latter are going into disuse?

*Ans.*—We consider the square piano as the better piano, all in all; the upright, taking less space in a room, seems, however to be the favorite.

M. E. ME J.—Please explain how to count the 71st measure in Schumann's *Slumber Song* for piano?

*Ans.*—Count two in the measure, and play two of the dotted eighth notes to a count, dividing the count exactly in halves.

HERMINE.—1. In taking a Teacher's Course in piano at the N. E. Conservatory how long is one obliged to study, and are harmony, theory or literature included in the course?

*Ans.*—The requirements and studies are the same as in the Artist's Course, save that the same technical proficiency requisite to a public recital is not exacted.

2. Please name some piano duetts which I can play with a pupil (nine years old) who has advanced to Köhler's Instruction Book, No. 2.

*Ans.*—See D. F. question. 2. Add also *Jahreszeiten*, Volkmann. These probably will meet your needs.

3. What book contains the most correct fingering of the scales in thirds?

*Ans.*—If you mean the piano, try Plaids, *Technical Studies*; we do not presume to say whose is the most correct fingering.

INQUIRER.—1. How does the dissonance of suspension differ from the dissonance of the seventh?

*Ans.*—If the suspension is that of a seventh, the difference is that of the treatment only.

2. How many scales are there?

*Ans.*—Five. One major, and four minor—natural, harmonic, melodic, and mixed.

3. Why have we melodic and harmonic minor scales?

*Ans.*—To meet musical needs.

4. What is meant by perfect and imperfect consonances?

*Ans.*—The perfect consonances are so called because they are not susceptible of any inflection without becoming totally changed in their character and harmonic relations; the imperfect consonances appear in two dimensions—major and minor—with little or no specific character.

5. What is the difference between a suspension and an appoggiatura?

*Ans.*—Both fall on the beat; the former requires a certain preparation which the appoggiatura can do without. Thus the appoggiatura can give the harmonic effect of the suspension without the preceding prolonged preparation which distinguishes the suspension.

6. Please give a good definition for a scale.

*Ans.*—The *major* scale is the arrangement in regular succession, step by step, in a fixed order of tones and semitones, up or down, of certain of those tones called over-tones, which result from the vigorous vibration of a resonant body or string, and which exist in Nature. The *minor* scale is a scale artificially derived from the major. See Tyndall, *On Sound*.

ERRATA.—See March HERALD, page sixty-three, questions marked "Antiquary." A kind correspondent corrects us to the effect that Dr. H. G. Cutler is a Bostonian, consequently an American, and that most of his education has been American. Our information was based on the statement of a friend who knew Dr. Cutler, but had been misinformed. We are glad to know this excellent contrapuntist is one of us. B. C.

## FOREIGN CORRESPONDENCE.

### SPECIAL CORRESPONDENCE—FROM PARIS.

DEAR HERALD:—The conclusion to which I have come, after a good deal of fault-finding and scolding, and little practical work—is that the "Boston Musical Herald" is the best music journal printed in the United States. There are certain things in each number that I don't quite like, but one must look at the *tout ensemble*, as he would at a picture, from a certain distance, and not squint at details. And in looking at the "Herald" in this broader and better way; looking over the '89 series as a whole, I said to myself, "the standard is high;" and with the mental assertion came the impatient desire to write something worthy the dignity of a journal printed by our N. E. C. Something that students might perhaps turn to, at the close of '90, and recall as of more than passing interest. So I sat me down in my little *salon* and plotted for an inspiration. Write I certainly would, and something large; but what should it be about?

Of course there was the regulation "report of recent concerts," with appended programs; something of the dresses worn, etc., etc., but what would my young student friends care about that at the close of the year! No, that was not the thing. Well, what? Perhaps if I drew those curtains and sat in partial darkness the Muse would sing.

Oh! if there were ever a place expressly formed for inspiration, it must be Park Monceau. There were lovely flowers, shady walks, birds, gray, moss-covered ruins of an old Roman bath, and, best of all I was sure of finding one or two priests walking slowly around in long black dominos, prayer books in hand. Priests here in France have a great fascination for me, and I always feel like going straight up and saying, "Père, I'm your friend, tell me all about it." He likes to tell you all about it; likes to say that you have altogether too much *esprit* to remain a protestant, and judging our American churches from the cold, stiff, uncomfortable Huguenot buildings here, wonder how you find anything attractive, appealing or consoling amid such surroundings.

To Park Monceau I went, pencil and tablet in hand. Flowers! Shady nooks! Birds! Why it was mid-winter and the place solitary! I scuffed along to the bath and watched two lonely swans moving over the cold water. Gounod's house loomed opposite, warm and inviting, and in a moment the gray-headed figure appeared, followed by his two large dogs. I watched him out of sight.

There were the Berlioz memoirs that I had just read, but how tiresome they were after all, with ceaseless accounts of quarrels with Cherubini and others. One of the prominent French composers, who knew Berlioz well, said to me the other day, "Berlioz was a genius, and had he studied, might have been a Beethoven; he was one of the most unhappy of men and a person to be pitied during his entire life."

Park Monceau was not the place, but perhaps I would find my inspiration in the fumes of a *café*. And so I wound out through the leafless trees and cold statuary to the restaurant, mounted the stairs, and with my hand pushed down to the bottom of my pocket, stared out of the dirty little window.

Down the street comes a familiar figure; long, lean, dark, slow, *distingué*—Benjamin Godard. He "arrived," even if the teachers at the *Conservatoire* would not allow him to

*concour* for the *prix de Rome*. There was too much Godard about his work and too little Cherubini,—the same fault found with Berlioz years before. How well I recalled the time I first went to Godard's house. One of his pupils had said that I must meet him, and at the hour appointed I went to his modest little home. The pupil was playing a suite for violin solo—a composition of Godard's—and I shall never forget the impression produced upon me during this repetition. Godard sat about five feet from the player; one long hand spread over the left knee, the face lifted a little toward the violin; and not once during the five numbers did he change position or apparently move a muscle—an incarnation of perfect stillness. He told me the other day all about his studies here at the *conservatoire*, and why it was that his teachers did not wish him to *concour*. They recognized his talent but knew that in technical skill he was not equal to many others.

"I could never," he said, "write a fugue; I was continually putting in phases foreign to such an architectural composition. Fugue and counterpoint fill me with horror"—this with hands before his face, palms outward, as if pushing away some detested object—"they are to me like mathematics. I will never teach them, I cannot, I realize the necessity for such study, but I prefer to teach composition—the results of such study."

Well, I still stand by that window waiting for my inspiration; Godard passed out of sight long ago. I drag my hand from my pocket and with it a letter. "It would be so pleasant," she wrote, "to know that I had one friend (an N. E. C. friend, too) in the same country. Would it be advisable for a young lady to come there alone, or comparatively so? And how do the students live? and what about the *conservatoire*?" Probably there were many others who would like to know about the same things. Good! a subject! Yes, that was the very thing to write about, no inspiration at all, simple facts about everyday life. So I swallowed my coffee and hurried down to the *Madelaine* where I was sure of finding my teacher and friend, Dubois. He has taught harmony in the school eighteen years, and so knows all about matters.

Now, to begin with, one must understand that the word harmony is much more comprehensive in meaning here, than in America. On an average the pupil remains in the harmony class four or five years, (Godard was in this class six years). The pupil has three lessons each week from 2 to 4—two hours. There are sixteen to eighteen pupils in each class, and the time is passed in correcting and comparing work done at home. Exceptionally good or bad places are noted on the black-board; after this, pupils are sent to the board, *one at a time*, and asked to do certain things—such as make use of peculiar chords, modulate, etc., etc. Examinations are held twice during the school year and pupils are sometimes advanced, sometimes sent from the Institution.

No pupil is admitted into a harmony class until he has finished the course in *solfège*. He may pass two *concours* without gaining any *récompense*, the third time he is dismissed. There are at present six teachers of harmony; Messieurs Dubois, Tandon, Pessard, Duprato, Lenepoen and Barthe. The last two are for lady pupils, no classes being allowed in which the sexes are united, except declamation and composition. The salaries of the men will be of interest. Each receives nine hundred francs when he begins, and his salary is gradually increased—according to results shown by pupils' work—till he has reached twenty-four hundred francs—the limit. For this sum he gives three lessons each week, two hours in length. After he has taught thirty years he is retired, and receives the

same amount the rest of his life. Each of the above mentioned teachers was a *prix de Rome*.

For this prize any Frenchman under thirty years of age may *concour*. All aspirants are shut up in rooms at the conservatory and given six days to write a vocal fugue in four parts and a chorus with full orchestral accompaniment. At the end of the time appointed, these are heard, and from them are chosen the five or six who are to *concour* for the *grand prix*. Each one is then given a *loge* at the conservatory—it used to be at the institute—and in that he remains twenty-two days, doing his work. He has no musical instrument of any kind, receives no visitors and all letters coming to him are opened by the janitor. At 11 A. M. and 6 p. m. he takes a short promenade—always with the janitor. At the end of the twenty-second day all are dismissed, the works performed and the prize awarded. Sometimes it occurs that no work is considered of sufficient value to warrant the awarding of a first prize.

The work to be done to *concour* for the *prix de Rome*, consists of setting a given poem—the poem also determined by *concour*—for three solo voices and grand orchestra; the work to resemble as nearly as possible a scene from an opera. No religious subjects are ever used. This year there were five who competed; no first prize was awarded, but one second medal was given to a young Fourniers, a pupil of Delibes. The winner of the *prix de Rome* has five years given him at the expense of the government. Two of these must be passed in Rome at the *Academie de France*; one in Germany and the other two in Paris. This gives the successful man five years of leisure after technical work is supposed to be over, to develop himself as he chooses. It is interesting in this connection to know that Saint-Saëns never gained the *prix de Rome*.

He had the courage in his *concour* work, to finish his number in a key other than that in which he began—he thought the subject matter warranted it; but the jury was against any such innovation, and gave the prize to an unknown student by the name of Sieg.

If any of my student friends think of coming to Paris with the hope of entering the National Conservatory for any branch of music-study, let me advise them *not* to come. The school here is more difficult to enter than any other on the Continent. In Germany one passes a certain formulated examination, pays his money and enters. Here everything is free and admission gained by competitive work. A stranger labors under serious disadvantage. Pupils after once entering may remain, as long as they can pass the regularly graduated examinations, consequently, there are a limited number of vacancies only each year, and for these places French pupils have been working for years. They know just what to do, and have the influence of the conservatory teachers, with whom they have been studying privately. If one has influential friends he may possibly gain admittance as *auditeur*. This means that he listens to the work done, without taking part. But to enter even, is difficult, because a certain number from those who tried the examination for entrance but failed, are chosen by the director to remain as *auditeurs*, and the following year they again try to enter. The conservatory has branches at Dijon, Lille, Lyon, Nantes and Toulouse.

The best pupils from these schools are sent to Paris each year at the expense of the government to try the yearly *examens*. So, if one present himself, he competes with prize pupils from these outlying schools; with pupils who have been

*auditeurs* for a year, and with private pupils of the conservatory teachers. In ninety-nine cases out of every hundred he fails.

More anon.

HOMER A. NORRIS.

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Intelligence, not feeling, is the chief requirement of expression.—*Christiani*.

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#### FROM LONDON.

When a composer has succeeded in obtaining a high place in popular favor, it is not uncommon for early works from his pen to be produced which otherwise might never have seen the light. Thus an early work of Mr. MacCunn's, far inferior to those which have made his reputation, was produced at the Crystal Palace on March 8th. It is a short cantata entitled "Bonny Kilmerry," most of the movements of which are in slow time and somewhat monotonous. It was preceded by the composer's vigorous overture, "Land of the Mountain and the Flood," but that made the weakness of the earlier work all the more apparent. Schubert's unfinished symphony in B minor followed; and the concert closed with the last act of "Die Meistersinger" (minus the part of Beckmesser). Mr. Lloyd's singing of the music for Walther was superb, but Mr. Fairbairn was hardly satisfactory as Hans Sachs.

At the Popular Concert Miss Geisler-Schubert was the pianist, and in addition to playing short solos by Schubert and Brahms, she took part in Schumann's Pianoforte Quartet in E flat, op. 47.

On the 10th the pianist was Mlle. Janotha who played Chopin's Polonaise in F sharp minor. The chief treat of the evening, however, was Bach's Concerto in D minor for two violins, superbly played by Lady Hallé and Herr Joachim. The accompaniment was played on the piano by Mlle. Olga Néruda. The next evening a concert was given at St. James' Hall, by Mlle. Janotha and others, for the benefit of the once noted pianist, Arabella Goddard, whose circumstances, rumor had made to appear worse than they are. The chief item of interest in the program was Beethoven's Triple Concerto, which was played to perfection by Mlle. Janotha, Herr Joachim and Signor Piatti. The band was that of the Royal Amateur Orchestral Society, whose performance was not over satisfactory; but it would, of course, have been impossible to get a complete professional orchestra to give their services for the occasion.

The Philharmonic Society presented a very varied program at its first concert on the 13th, including two works by living musicians, each conducted by its own composer. These were a Fantasia in A flat for piano and orchestra, by M. Widor, and Dr. Mackenzie's Overture to "Twelfth Night." The latter was not quite a novelty, it having been heard at the Richter Concerts. Of Mr. Widor's work (the solo part in which was well played by Mr. Philipp), it must be said that the orchestration is too noisy, and that whilst the composition contains some pleasing themes, they are not made the most of. All the other items in the program were conducted by Mr. Cowen, and the first of these was an arrangement by himself, in the form of a suite, of some of the dance movements from Grétry's Opera, "Céphale et Procris," an excellent specimen of the lighter music of the last century. Bach, Mendelssohn, Weber and Wagner, were also all represented at this interesting concert—the first by a bass air from the Cantata, "Der Streit zwischen Phoebus und Pan," sung by M. Blauwaert; the second by the Scotch Symphony; the third by the overture, "The Ruler of the Spirits;" and the fourth by the closing scene of "Die Walküre," in which the music for Wotan was excellently sung by M. Blauwaert.

It is singular that on the very day of this concert there passed away a musician who was once the conductor of a now extinct rival enterprise known as the New Philharmonic Concerts. This was De Wylde, founder and principal of the London Academy of Music.

Herr Joachim appeared at the Crystal Palace on the 15th, and took part with M. Gilbert in Brahms' Double Concerto for violin and violoncello. This is not one of its composer's happiest efforts, and it was but coldly received.

For his solo Herr Joachim played Bach's Chaconne. The orchestral items included Tschaikowsky's most un-Italian-like "Capriccio Italien," Far more welcome than this was Haydn's Symphony in E-flat, No. 10, of the Salomon set. In the absence of Herr Joachim from the Popular Concerts Lady Hallé was the leader, and played with Mme. Backer Gröndahl, the pianist, Grieg's charming sonata in C minor for piano and violin. On the 17th the program included two novelties, one vocal, the other instrumental. The first was a quaint old song of Dr. Maurice Greene, "Go,



rose, my Chloe's bosom grace;" the other a Quintet in B-flat by Signor Sgambati; played by Mme. Gröndahl, Herr Joachim, Mr. Ries, Mr. Gibson and Signor Piatti. The composer's works may be described as an Italian's efforts to imitate the German style, and this Quintet is no exception. Altho there is nothing especially striking in it, it is the work of a cultured musician, and is quite worthy of an occasional hearing. On the same evening the Hackney Choral Association, conducted by Mr. Prout, gave very fine performances at the Shoreditch Town Hall, of Mendelssohn's *Walpurgis Night* and Dvorák's *Stabat Mater*.

At the Palace on the 22nd, the novelty was Goldmark's "Spring" Overture, which proved to be a very favorable specimen of the composer's works, bright and genial as the title would lead us to expect. The Symphony was one of Mozart's which has not been included in a Palace program for ten years, viz., that which was composed at Linz in 1783. Sir Charles Hallé gave a perfect rendering of Beethoven's Concerto in C minor, and the concerts closed with Dr. Mackenzie's charming orchestral ballad—"La Belle Dame Sans Merci."

At the Popular Concert a new pianist appeared in the person of M. de Greef, who created a most favorable impression by his rendering of Mendelssohn's "Variations Sérieuses" in D minor and the pianoforte part in Beethoven's Trio in D major. It is singular that the other two orchestral items were also in the key of D, viz., Schubert's Quartet in D minor, and Bach's concerto in D minor for two violins, which was again played by Lady Hallé and Herr Joachim, with Mlle. Olga Néruda for accompanist.

On the 24th M. de Greef was associated with Herr Joachim in Beethoven's Sonata in G for piano and violin, and he also accompanied the great violinist in Spohr's Barcarolle and Scherzo. He was further heard in short solos by Chopin and Saint-Saëns; and in all did he appear to thoroughly satisfy Mr. Chappell's critical audience.

On the 26th the Royal Choral Society gave a fine performance at the Albert Hall of "*Israel in Egypt*," in which, however, Mr. Barnby repeated the questionable experiment he has tried before, of having the duet "The Lord is a Man of War" sung by all the tenors and basses.

The next night a selection from Benoit's music to "*Charlotte Corday*," was performed at one of the Philharmonic Concerts, but by no means created a favorable impression; and a leading critic does not hesitate to describe it as "bombastic blatant rubbish." Mr. Ysaye, the Belgian violinist, gave a wonderful performance of Vieuxtemps' Concerto in D minor, but the most acceptable items in the program were Haydn's Symphony "La Reine de France," Bennett's Overture—"The Naiads," and Wagner's Prelude to the "*Meistersinger*."

At the Palace on the 29th the chief items performed were Beethoven's "*Mount of Olives*," Dr. Bridge's setting of "Rock of Ages," and Mendelssohn's Reformation Symphony.

At the Popular Concert all the instrumental items were by Beethoven. The pianist was Mlle. Janotha, who played the Moonlight Sonata, and after four recalls, Chopin's Funeral March.

The thirty-second season of the Popular Concerts came to an end on the 31st, when the program contained one novelty—a Concertante Duet for violins and orchestra. The principal parts were played by Lady Hallé and Herr Joachim, and Miss Zimmermann rendered valuable assistance in a pianoforte arrangement of the orchestral accompaniment. The program further included Mozart's String Quartet in G minor, and Shumann's Pianoforte Quartet.

The next night the annual performance of a selection from Bach's Matthew Passion Music took place in St. Paul's Cathedral, the performers being 300 vocalists and 52 instrumentalists. On April and Sir Charles and Lady Hallé held a reception previous to their departure for Australia.

On the 4th the usual Good Friday performance of the "*Messiah*" took place at the Albert Hall. Of the Crystal Palace Concert on the 5th, and the commencement in the evening of English Opera by the Carl Rosa Company at Drury Lane, I must speak in my next. W. A. F.

Miss Jennie B. Ladd won fresh laurels as a result of the delightful concert given in Haverhill, Mass., on the 16th ult., by her pupils. Miss Ladd's reputation as teacher of viola is too well established to need comment. On this occasion the program included solos by advanced pupils, and two ensemble numbers played by twenty-five pupils. Miss Ladd was assisted by Mr. Wulf Fries, cellist; Mrs. Margie Brickett-Davis, soprano; and Miss Mary B. Chase, pianist.

Moritz Moszkowski has composed a prelude and fugue for orchestra and organ, which Herr Lessman describes as the most important work yet produced by the author. It was performed at a Berlin Philharmonic concert on Feb. 24, and received with great favor.

The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. We should be at least as advanced as this in music.—Schumann.

## N. E. CONSERVATORY ITEMS.

### NOTES.

The choir of St. James is considered most fortunate in having secured the services of Signor Rotoli as director. His work has brought the music of that choir up to a high standard. The Easter music at High Mass consisted of Cherubim's Mass in C. The "Benedictus," which was composed by Signor Rotoli for the Church and Sanctuary Choirs combined, created a profound impression.

The last monthly meeting of the Beneficent Society of the New England Conservatory was held in Sleeper Hall, Mrs. Julia Ward Howe presiding. Reports of various committees were submitted and accepted. After the business session, Miss Nobu Koda, a young Japanese student, played two short violin selections. Mrs. Howe then introduced Mrs. Mary E. Blake, who read an entertaining paper on "First Impression of Paris."

The "talk" of Mrs. William Claffin, (she would not have it "dignified by the name of *lecture*") to the young ladies of the Conservatory last month, was replete with good advice with regard to their daily association with one another and their manners in society. "Good manners," she said, "are current coin everywhere." She would have them cultivate the art of conversation, as well as the art of listening; grace in walking and a pleasant voice in speaking should also be cultivated. "True politeness consists in making those about us comfortable." This she considers the perfection of good manners, and "good manners are far more desirable than great beauty."

The New England Conservatory was favored with a visit, on the 9th ult., from Mr. Lloyd, the renowned English tenor, who had won for himself such well-deserved honors in the several oratorios of the Easter Festival. As soon as the storm of applause, which greeted the appearance of Mr. Lloyd upon the stage of Sleeper Hall, had subsided, Mr. Elson introduced the great tenor, and remarked to the students that, in addition to the pleasure which they were about to receive in listening to the singing of Mr. Lloyd, it would be to them a most important lesson in faultless enunciation, by which they should all be benefitted. Mr. Lloyd first sang a "Serenade," by Molique, which was followed by "In Native Worth," from "The Creation;" then still more being demanded, he sang the dramatic aria, "Lend Me Your Aid," from Gounod's "Queen of Sheba." The great contrast of the numbers gave the students some conception of Mr. Lloyd's versatility, and of the perfection of his work in every style of song. Mr. Lloyd was applauded to the echo, and thus another red-letter day was scored for the New England Conservatory.



Mme. Adelina Patti, in response to an invitation from the Conservatory, through Signor Rotoli, made us a short visit, March 20. Sleeper Hall was crowded to its utmost capacity, and as "La Diva" entered leaning on the arm of Signor Rotoli, and escorted by Mr. Louis C. Elson, Mr. L. C. Chase, Mr. John B. Willis and Mrs. Abbey, she was greeted by a tremendous burst of applause and the waving of handkerchiefs, which Mme. Patti acknowledged by smiles and bows. Mr. Elson presented her to the audience, and expressed her regret at not being able to sing, as she was just going to a rehearsal and her voice must be guarded. She requested him, however, to express her warmest sympathy with the great work which is being done in the Conservatory, and promised to establish a fund, from the proceeds of which a medal, to be known as the "Patti medal," is to be given each year to the student who shall accomplish most in vocalization. This announcement was followed by long continued applause. A bouquet of lilies of the valley was presented to Mme. Patti, who in return presented her photograph after writing upon it her name. Twenty years ago Mme. Patti studied "Aïda" and other operas in London under Signor Rotoli.

The visit of Mme. Nordica to the New England Conservatory on March 22, was an occasion that will never be forgotten by the hundreds of students who saw and heard this charming prima donna. Sleeper Hall was packed until not another inch of standing room was available. Mme. Nordica was escorted to the stage by her old teacher, Mr. John O'Neill, Mr. Elson and Mr. Bendix. Her appearance was the signal for an outburst of enthusiasm which, for sincerity and delight, could not be surpassed. The genial, animated face of the prima donna as she bowed and smiled her acknowledgements to the delighted students, spoke volumes for her interest in her *Alma Mater*. As soon as the applause had subsided, Mr. Elson announced that Mme. Nordica had consented to sing the Jewel Song from "Faust," Mr. Otto Bendix kindly played her accompaniment. An encore being persistently called for, Mme. Nordica sang a recitative and aria from "The Barber of Seville," after which she was presented with an exquisite bouquet of rare flowers, by the young ladies of the Conservatory; the young gentlemen, determined not to be outdone by the ladies, presented her with a huge bunch of superb roses. Mme. Nordica then held a short, informal reception, and passed to her carriage through ranks of the students who cheered her until she was out of sight. It is exceedingly gratifying to know of Mme. Nordica's attachment to her former master, Mr. O'Neill, and of her glad recognition of the excellent training, in many of her most difficult roles, which she received under him at the New England Conservatory.

The Orchestral Concert given the 15th of April at, Music Hall, was no doubt the most successful pupils' recital yet given by the Conservatory, as it was also the broadest exhibition of the work of the Institution. But the advantages growing out of that fact are supplemented by the high value of the opportunity afforded to

pupils qualified to appear on such an occasion. The experience and the distinction won by playing with orchestra will not fail to make itself felt in the development and success of the student. We shall allow the Boston press to furnish criticism of the concert.

Mr. Capen, in the *Advertiser*, says: "The soloists one and all were heard at a very creditable advantage, adequately conversant with some of the best concerts that have been given by Conservatories abroad, the writer does not hesitate to pronounce that of yesterday afternoon as even superior to some of the most notable occasions referred to in Germany that it has been his privilege to attend. The pianoforte playing was notably remarkable, and much of it would have seemed entirely in keeping with the character of a first-class symphony concert, so uncommonly proficient was the standard obtained by a number of the performing young virtuosi."

Mr. Auther Weld adds, in the *Post*: "A most pleasant impression was made by Miss Mason's pianoforte playing, and Miss Heegaard proved herself to be a born pianist with great technique and intelligence."

The *Journal* speaks of the graceful expression and firmness of Mr. McLaughlin's violin playing.

The Choral members were pronounced among the most effective of the program especially "Forget me not" by Signor Rotoli. The general reviews of the concert are very favorable, acknowledging a high standard in all the work presented.

The blessings that were conferred on the patients at the different hospitals and charitable institutions by the distribution of flowers and Easter cards on Easter Sunday, can never be fully estimated. Two parties were engaged in this mission work, one under the direction of Rev. D. W. Waldron, city missionary, the other under the direction of Mr. O. E. Mills, of the New England Conservatory. Mr. Waldron's party started at 7 in the morning, and visited the Children's Friend Society, the Home for Aged Women in Roxbury, the Consumptives Home, the Home for Aged Couples and the City Hospital, which was reached at 12.30 o'clock. Here they were met by Mr. Mills, Mr. E. D. Hale, Miss Juliette Guerpillon, Miss Elizabeth M. Gosse and a quartet from the New England Conservatory. Mr. Waldron's party passed through the quiet wards and gave to each patient an Easter card and a book of verse. Mr. Mills' party followed with flower-laden baskets carried by Misses Guerpillon and Gosse, and accompanied by the quartet softly singing Easter Carols. Pale faces turned eagerly toward the visitors. All sorts and conditions of patients were here. Little children of every nationality, weary with pain, turned their eyes from face to face, and stretched out their little hands for the flowers. In the women's wards there were murmurs of pleasure on every side, and for the moment, sad faces were brightened as the flowers were carried from bed to bed, each sufferer being allowed to take the flower of her choice. The music was a source of great enjoyment in all the different wards; they wanted it repeated again and again; "Bells of Easter Swing" was the favorite carol, and was sung many times.

From the City Hospital Mr. Mills' party drove to the Homeopathic Hospital where the same kindnesses were bestowed. The air was fragrant with the sweetness of flowers distributed. Next they visited the Good Samaritan Hospital, the Channing Home and the Massachusetts General Hospital, everywhere doing the same work of love. It is impossible for anyone who was not an eye witness, to conceive of the pleasure experienced by these sufferers as they received the flowers, or listened to the music. In many cases the music was enjoyed more than the flowers, and the singers were entreated to "Come Again." At 5.30 the two parties met at the Old Ladies' Home on Revere street, where a short service was conducted by Mr. Waldron, all the inmates who were able attending. After the distribution of flowers, coffee was served to the visitors in return. At 6.30 the Home for Aged Colored Women was visited, where another short service was conducted, and the Easter mission work for 1890 was ended. Hands and feet were tired from the 12 hours of uninterrupted work, but hearts rejoiced, and were grateful that they had been permitted to be the means of bringing smiles to so many sad faces, and cheering so many weary souls.

#### GLEANINGS FROM MR. ELSON'S LECTURES.

##### FRENCH MUSIC.

The songs of France are inferior in intrinsic merit and interest only to those of Germany and Scotland.

French music may be said to have begun with Charlemagne. He enforced the cultivation of the art at his court, and he himself led a sort of evening singing class. He sent to Rome for competent teachers of music.

Quarrels between the Ambrosian and Gregorian schools greatly impeded musical developments in France.

A distinction should be made between the troubadours and the trouvères; the former confining themselves almost entirely to love songs, while the latter were really musical novelists, and originated long tales set to music.

Adam Delahale, a Frenchman, may be called the first inventor of part music.

The manœuvres of the pompous drum-major of modern times may be traced to the custom of the minstrel knights of France, who led the warriors to battle, singing and tossing their spears in the air.

Louis XIII would not allow women at the performance of his own compositions, because he said they could not "hold their peace."

Charlemagne compelled silence during musical performances.

As late as the time of Louis XIII song was still wedded to the stately dancing of the time.

Harmony is not strictly founded on nature; it is artificial, based on a natural foundation. Nature gives us only the mathematical and the rhythmical elements in music.

Sir Samuel Baker said a man would be safer passing through Africa with a hand-organ than with an army.

As old France gave us the beginnings of harmony and of opera, so young France has produced many noble anthems.

#### CONCERTS.

March 27. Soirée Musicale given by Mr. and Mrs. Carlyle Peter-silea. Program: Sonata, Allegro con spirito, Andante, Allegro molto, Mozart; Larghetto Romanza, E-minor Concerto, Chopin; Andante und Variationen, Op. 46, Schumann; Rondo, Allegro Maestoso, Op. 73, Chopin; Fantasia über ungarische Volksmelodien, Liszt.

March 31. Violin Recital by pupils of Mr. Emil Mahr, with the assistance of Miss Annie G. Lockwood, Miss Mary Wright, pianoforte; Mr. W. J. Kugler, organ; Miss Florence Bowden, Mr. C. F. Porter, violoncello. Program: Chorus from Judas Maccabaeus, Haendel; Aria from "Figaro" (Both for 3 part violins, arranged by Ch. Dancla, performed by 36 violin pupils of different grades), Mozart; Little Bolero, Dancla, Georgie Williams; Barcarole, David. Edna Rush; Quartet in D-major, first movement, Allegretto—Allegro, Haydn, Ladies' String Quartet; Concerto in E-flat, two movements, Adagio, Rondo—Allegretto, Mozart, Mr. Fred W. Lester; Quintet from "Die Meistersinger," Wagner, for violins, pianoforte and organ; Romance, Op. 40, Vieuxtemps, Miss Nobu Koda; Concerto in A-minor, Allegro maestoso, Adagio, Allegretto moderato, Op. 104, De Bériot, Mr. Bennett S. Griffin; Introduction to the 3rd act of "Die Meistersinger," Wagner, String Orchestra and Organ; Original Study for Violin, with a 2nd violin part, Tours, Ensemble Class.

April 1. Vocal Recital for Graduation given by Miss Viola Bryant Winchester, pupil of Signor Augusto Rotoli, assisted by Miss A. J. Lockwood, piano, and Mr. B. Griffin, violin. Program: Roberto tu che Adoro, Meyerbeer; Paraphrase on "Die Meistersinger," Mr. Griffin and Miss Lockwood, Wilhelmj; Angels Ever Bright and Fair, Handet; Spinning Song, Schubert; Nocturne, Chopin; Scherzo, Miss Lockwood, Brahms; 'Tis Night, violin obligato, Mr. Griffin, Rotoli; Gavotte, Mr. Griffin, Ries; He the Best of All, Schumann; Elégie, Massenet; Pensée D'Automne.

April 7. Piano Recital for Graduation, given by Miss M. Irene Gurney, pupil of Carl Faeltan, assisted by Mr. Emil Mahr, violin, Mr. Benjamin Cutter, viola, and Mr. Wulf Fries, 'cello. Program: Quartet, for pianoforte, violin, viola and 'cello, E-flat, Op. 16, Grave, Allegro ma non troppo, Andante cantabile, Rondo, Allegro ma non troppo, Beethoven; At Night, Op. 12, No. 5, Nocturne, Op. 23, No. 4, Schumann; Soirées de Vienne, No. 6, Schubert-Liszt; Prize Song, from Meistersingers (transcribed by Bendel), Wagner; Witches Dance, Op. 17, No. 2, Macdowell; Introduction and Polonaise, Op., for pianoforte and 'cello, Chopin.

April 10. Organ Recital for Graduation, given by Miss Agnes M. Whitten, pupil of H. M. Dunham, assisted by Miss Anna Van Stone, soprano, Mr. Percy V. Greenwood, pianist, and Mr. Bennet S. Griffin, violinist. Program: Sonata in G major, Largo, Allegro con brio, Adagio, Fuga, Moderato, Best; The Little Dustman, Brahms; The Violet, Hood: A Disappointment, Hood: Elevation in E, Dunham; "Qui Tollis," Haydn-Dunham; Scherzoso, from Sonata in E minor, Rheinberger; Spring Song, with violin obligato, Lynes; Pastorale in G, Merkel; War March of Priests, "Athalie," Mendelssohn-Best.

April 11. Vocal Recital given by pupils of Mr. Frank C. Morse, assisted by Miss Carrie Norton, pianist and accompanist. Program: The Smiling Dawn, Handel, Carol Club; Aufenthalt, Schubert, Miss Frances Mattice; Caprice Brillante, Op. 38 (theme from Charles II.), Heller, Miss Norton; Angel's Serenade, Braga, Miss Gertrude Keeler (violin obligato by Miss Florence Purrington); Puer Natus in Bethlehem, Rheinberger, Carol Club; (a) I chide thee not (Ich grolle nicht), (b) To the Sunshine (Sonnenschein), Schumann, Miss Florence N. McNie; Cradle Song, Gottschalk, Carol Club; Es hat nicht sollen sein, from "Trompeter von Säckingen," Nessler, Miss E. Blanche Marot; Waltz Brillante, Op. 118, Raff, Miss Norton; The Gate of Heaven, Tours, Mrs. Toyo Miyama, (violin obligato by Miss Nobu Koda); Duet—La Réconciliation, Lucan-toni, Miss Keller and Mr. Morse; Estudantina, Lacomme, Carol Club.

April 14. Piano Recital for Graduation, given by Miss Mary C. Dewing, pupil of Carl Faeltan, assisted by Mr. William L. Whitney and Mr. Carl Faeltan. Program: Sonata for two pianofortes, D minor, Op. 21, Allegro, Scherzo, Andante, Allegro, Ignaz Brüll; Prelude and Fugue, F-sharp, Bach; Sarabande, Tambourine, from Suite Op. 204, Raff; Impromptus, G major and E-flat major, Schubert; Aria, "Ella giamma;

amo," from "Don Carlos," Verdi; Aria, "Et Callunzia," from "Il Barbiere," Rossini; Larghetto and Finale, from Concerto C minor. Orchestral parts arranged for second piano.

April 15. Concert by the Students Orchestral Club, assisted by Miss Helen S. Green, soprano, Mr. J. B. Claus, conductor. Program: Selection from "Lohengrin," Wagner; Ballet Music from "Faust," Gounod; Leave me not, Dear Heart, Tito Mattel, Miss Greene; Symphonie, G minor, Allegretto molto, Menuetto, Mozart; Dance of the Autumn Leaves, Mattei; Last Night, Kjerulf, Miss Greene; Romance et Bolero, Tosti-Trotiere; Hungarian Dances, Brahms; Fantasia, "Gypsy Life," Le Thiere.

April 15. Concert by pupils of the New England Conservatory of Music, assisted by full orchestra, Mr. George W. Chadwick, conductor; Sig. Augusto Rotoli, chorus conductor; Mr. Emil Mahr, leader (1983rd recital). Soloists: Miss Wilhelmina Christiana Heegaard, Miss Lizzie Parry James, Miss Annie Lockwood, Miss Edith M. Mason, Miss Nellie V. Parker, Mr. Bennett S. Griffin, Mr. Charles E. McLaughlin, Mr. George W. Proctor, Madame Dietrich-Strong, accompanist. Boston Music Hall. Program: Concerto for Pianoforte, C major, Weber, Mr. Proctor [Mass.]; Concerto for Violin, A minor, De Bériot, Mr. Griffin, [Ala.]; Fac ut Portem, Stabat Mater, Rossini, Miss James [Penn.]; Finale from Concerto, Op. 185, Raff, Miss Mason [New York]; The First Song, Gumbert, Miss Parker [Mass.]; Fantaisie Caprice, for violin, Vieuxtemps, Mr. McLaughlin [Mass.]; Forget me not, Rotoli, O Holy Night, Lassen, Ladies' Chorus; Concerto for the Pianoforte, in E minor, Chopin, first movement, Miss Lockwood [Ohio]; second and third movements, Miss Heegaard [So. Dakota].

April 17. Concert of Chamber Music by Emil Mahr, 1st violin; Charles McLaughlin, 2nd violin; Benjamin Cutter, viola; Leo Schulz, violoncello; assisted by Mr. Frederic Lincoln, piano. Program: Trio in E major, for pianoforte, violin and 'cello, Allegro, Andante, Allegro, Mozart; Quartet in D major, Op. 192, The Miller's [Pretty Daughter, for two violins, viola and 'cello, Raff.

#### ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.

Mrs. Minnie E. Thomas-Powell, '82, called on us last week during a few days visit in Boston.

Miss Ella M. Greene, '85, has resigned her position at East Greenwich Academy, R. I., and expects to spend next year in Boston.

Miss Carrie E. Stearns is the organist at St. Ann's Church, Manchester, N. H. The *Manchester Union* gives an excellent notice of the service on Easter day.

A very neat card from Edward Elliott, who has located in Utica, N. Y., shows clearly that the city possesses at least one earnest and reliable pianist. He has unusually good notices and appears to deserve them all.

The *Pilot* has a very pleasant notice of Mr. Frank Carr's Easter music at St. Cecilia's on the Back Bay. It compliments him also on his work with the Boston College choir and prophesies a promising future.

Christ Church, Rochester, N. Y., of which Mr. James E. Bagley is organist and choir-master, gave a very successful Easter choral service in which three hundred children participated. Mr. Bagley is doing good work. More men of his type are needed.

Mr. Perley Dunn Aldrich, New England Conservatory, '84, is engaged upon an oratorio, several numbers of which are already completed. There will be important parts for baritone, soprano and contralto, beside the usual concerted numbers.

Miss Emma Meel, New England Conservatory, is associated with her sister in Athens, Ga., in musical work. She is achieving the success of which her industry at the Conservatory warranted the anticipation, as appears from a very appreciative press notice of a recital given by the pupils of herself and sister.

Mrs. J. S. Horton reports pianoforte and vocal work at Vincennes, (Ind.) University. A class of 50 pupils enjoy the advantages of Etude and MUSICAL HERALD files, a Technicon and Practice Clavier, all of which show a live and progressive activity in the school.

Mr. William H. Donley, New England Conservatory, of Bellville, Ont., has been honored with the degree of F. C. O. (Fellow College of Organists), by the Canada College of Organists. We have no hesitation in saying that Mr. Donley will prove a credit to the association to which he is thus admitted.

Miss Anna L. Bing sends a most interesting letter from Nagasaki, Japan. Miss Bing is teaching music in the Kunassui Jo Gakko and is delighted with her pupils and their progress. She writes, "especially am I pleased with the way in which they are learning to sing. A recent writer states that 'if you will tread hard on the tail of a cat and listen to the sounds which follow you will have a tolerably fair idea of the harmonies of native music.' Their singing is simply a quavering, uncertain succession of minor intervals, with the most unheard of variations, beginning anywhere and ending nowhere in particular. Knowing this you may understand how they must have advanced to be able to sing correctly and in good style the selections on the program which I send to you." Program may be found in another column.

Mr. William MacDonald, '84, dean of the music department of the Kansas State University, at Lawrence, Kan., has tendered his resignation to the regents of the university to take effect at the end of the present school year. Mr. MacDonald intends to devote some years to special work in philosophy and literature in Harvard University, beginning next September. The *Lawrence (Kan.) Journal* gives an extended and most complimentary notice of Mr. MacDonald and his work in the university, but limited space prevents more than a brief extract here: "Prof. MacDonald, since his connection with the university, has done wonders in building up and sustaining the department of music. The city of Lawrence has felt the strong and beneficent power of his influence, musical organizations have flourished and a musical taste has been developed which added much to the culture of our town." Mr. MacDonald has been dean of the music department at the university since 1884.

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**Browning and the Atheist**—Occasions when the late Robert Browning permitted himself to break an established rule of abstinence from public speaking probably might be counted on your fingers, says the *London World*. One Saturday afternoon, about 12 years ago, he was crossing Hyde Park, walking homeward, and stood a few minutes listening to an address from one of the pestilent atheistic lecturers in those parts. He waited till the fellow had finished and then sprang on the vacant chair, saying: "Now, my friends, you have heard him, listen to me." He held the attention of his strange audience for some ten minutes, a raptoration flowing free, with such extraordinary effect that the populace turned upon orator number one and literally chased him from the neighborhood of his exploits.

# MUSICAL MENTION.

## NOTES.

The marriage of Theodore Thomas to Miss Rose Fay, of Chicago, will take place on May 12.

Mme. Anna T. Berger, the well-known American cornet player, who is now in London, practices in a padded room.

Santley, the baritone, intends to return to England via the American continent, after his visit to China, and it is quite possible he may be heard in Boston.

Madame Clementina de Vere has been engaged for the choir of Dr. Paxton's church, New York, at a salary of \$4500 a year. This is the highest salary ever paid to a choir singer in any country.

Sig. Campanini is hard at work, trying to master the difficulties of English pronunciation. He has already added to his repertoire the tenor roles of "Elijah" and "St. Paul," and is now working on the "Messiah."

The Music Teachers' National Association will hold its next annual meeting at Detroit, July 1-4; on which occasion Mrs. Louise Maas has been invited to perform her late husband's first concerto for pianoforte and orchestra.

Sir Charles and Lady Halle intend to visit the United States on their return from Australia. Their antipodal concerts will begin May 19, at Sydney. Lady Hallé, the talented violinist, is better known as Mme. Norman Néruda.

The Gounod Club in Worcester will give its third and last concert of the season on May 13. Mendelssohn's "Thirteenth Psalm" will be the principal work. There will also be given part songs by Rheinberger, Marzials, Cowen and an "Ave Maria" of St. Saëns, for ladies' voices.

An autograph copy of Richard Wagner's "Tannhäuser" was found in the cellars of the Zurich theatre, after the fire was extinguished which damaged a part of the building. These MSS. are at present preserved at the Zurich theatre, but they will, without doubt, eventually reach Bayreuth.

The national pageants of historical tableaux, given by Miss Cora Scott Pond, in the Chicago auditorium, was a huge success. An enormous and enthusiastic audience contributed net receipts amounting to \$6000. This was the ninth appearance of the pageant; a constantly increasing success promises a brilliant future.

Mr. Martin Shultz, organist, of San Francisco, has formed a choral society for the special study of glee, madrigals, part-songs, cantatas and light oratorios. The first work taken up was Gaul's sacred cantata of "The Holy City," written for the Birmingham, England, festival of 1882, and which has never been given in this country.

The great contralto, Alboni, celebrated the completion of her seventy-fourth year a fortnight ago at her house in the Cours la Reiner Paris. Notwithstanding her years, Alboni, it is said, sang "Ah man fils!" from "The Prophet," with a powerful dramatic sentiment and a superb voice that recalled the brilliant triumphs of this incomparable "Fides."

Mrs. Maud Starkweather of Boston, under the name of Starvetta has been singing "Puritani" and "Traviata" at the Rinnovati Theatre; it seems that her debut was exceptionally successful and that the following nights she made such progress in the favor of the public that she was offered an engagement for the Theatre Costanzi, of Rome, for the coming season.

Richmond, Va., is to be congratulated upon possessing an organization so promising and ambitious as that of the Mozart Orchestra. Not the least item of encouragement is the fact that it calls itself an amateur association. It is incontestable that much of the security of the art lies in the loyalty of the amateur. The make up of the program of the 8th of April deserves much praise.

An interesting revival of a three act comic opera by the wilhem *maître de chapelle* at the Cathedral of Liège, Jean Noel Hamal, who flourished in the earlier part of last century, is reported from Brussels. It is said that when this work was first brought out in 1857, the good citizens of Liège were so delighted with it that they insisted upon the first act being repeated five times over.

In Vienna the most important of the music festivals of Austria will occur next August—the Festival Union of German Singers. A committee of 300 leading citizens, subdivided into smaller sub-committees, has already been appointed, to organize the details of the program. By way of guarantee £7,000 has been subscribed, and a special hall holding 20,000 persons will be built. Invitations will be given to the leading German and foreign choirs, and on the first day the whole army of chariters will march in procession through the streets of Vienna to the Prater, where a solemn inauguration of the festival will be celebrated.

California is the only State in the Union which, by constitutional provision, makes the teaching of music compulsory in the public schools. The Hon. Ira G. Hoitt, state superintendent of California, says: "Music is one of the branches required by law to be taught. I believe thoroughly in the refining and elevating influence of music, and think some part of every day should be devoted to singing, if it be only ten minutes.

Miss Sibyl Sanderson was prevented, by sudden indisposition, from singing at a concert recently given in Paris by American vocalists. Mme. Alboni, the famous contralto, who was in the audience, volunteered to fill Miss Sanderson's place. She went on the stage and sang seated. In spite of her seventy-four years her voice was of marvelous sweetness and power, and the enthusiastic audience applauded her to the echo.

Anton Dvorak, the great Bohemian composer, on invitation of the Imperial Russian Music Society, conducted a concert of his own compositions at Moscow on the 6th ult., and another one at the St. Petersburg Philharmonic Society on the 12th ult. Both were highly successful, and Dvorak's reception was a most flattering one. His new symphony in G major, recently brought out at Prague with great success, will soon be heard in England under the composer's direction.

Rubinstein's Joke on Himself—Mr. McArthur tells the following regarding Rubinstein's recent appearance at the St. Petersburg Philharmonic Society: He played the G major concerto of Beethoven, and played as even Rubinstein seldom does. Smoking his cigarettes afterwards in the artists' room, when we were all crowding around him to kiss his hands, he said to us naively: "Yes, I have played well even although I don't practice, but if I did practice what a great pianist I would be!" A statement that sent us all into roars of laughter.

## CONCERTS.

We acknowledge a program from Mrs. C. Frances King at Tilton, N. H., which must have been very entertaining. It is also a creditable specimen of work in point of the standard of it.

The young ladies' school at Farmington, Ct., offers its pupils no less excellent advantages in the musical than in the other departments. We have a Soirée and a matinée program, given by the Beethoven String Quartet of New York, both of which are of the highest educational quality.

Among Easter musical services we have a High Mass and Vespers conducted by Mr. Charles E. McLaughlin at St. Peter's, Dorchester, which included Beethoven's Mass in C; O Salutaris, Rossini; Veni Creator, Cirillo; a Magnificat by Whiting and other works of like high stamp, beside appropriate organ numbers.

ST. AUGUSTINE, FLA., April 7th.—Organ Recital by Mr. I. V. Flagler. Program: Paraphrase on the tune "America," Flagler; Spring Song, Mendelssohn; Prelude and Fugue in A-minor, J. S. Bach; Berceuse, Gounod; Grand Offertoire, Salomé; Romance, Thomé; Impromptu, Flagler; Chant D'Amour, Ernst Jonas; Pastorale, Kullak; Variations on "Swanee River," Flagler.

UTICA, N. Y., April 17.—Soirée Musicale by pupils of Louis Lumbard. Program: (a) Andante from organ Sonata. Opus 63, Mendelssohn (b) Menuet from Quartet 17, Mozart; Mazurka in C, Opus 81, Berenz; Concerto in A, No. 23, Allegro, Mozart; Impromptu in A-flat, Opus 29, Chopin; La Fileuse, Etude, Opus 157, No. 2, Raff; Sonata in B-flat, for two pianos, Clement; Lieder, (a) "Hoer'ich das Liedchen," (b) "An den Frühling," (c) "Du liebst mich nicht," Van Loon; Sonata in D, for violin and piano, Schubert; Allegro, from Sonata in E, Opus 14, Beethoven; Concerto in C, finale, Weber; Wellenspiel, Opus 6, Spindler; Capriccio in B-minor, Opus 22, Mendelssohn.

Mr. A. A. Chalfant sends us programs from Springfield, Mo., showing work of his own and of his pupils. The difficulties encountered in maintaining a high standard away from musical centres is well enough known; it is a high compliment to Mr. Chalfant to report that his pupils' programs stand well the classical test, while his own recitals cannot fail to be really educational.

RICHMOND, VA., April 8th.—Fourth Concert by the Mozart Amateur Orchestra Association, and the select chorus, assisted by Miss Mary Kunkel, soprano, of Philadelphia. Clarence A. Marshall (N. E. C.), director. Program: "War-March of the Priests," Athalia, Mendelssohn; Forty-Second Psalm, Mendelssohn; overture, "Maritana," Wallace; chorus, "Peasant Wedding," Koschat; Trio for Violin, Violoncello and Piano, Allegro, from Opus 12, Hummel; part song, "My love is like a red rose," Garrett; song, "A summer night," Thomas; chorus, "Italia beloved," Donizetti.

DENVER, COLO., April 8.—Free Organ Concert, given by Mr. Otto Pfefferkorn (N. E. C.), assisted by Miss Gertrude Sprague, contralto, Mr. Frederick Very (N. E. C.), pianist, Mr. C. K. Hunt, violin, Mr. F. Mignolet, flute, Mr. W. E. Lewis, accompanist. Program: Rienzi, the Last of the Tribunes, Richard Wagner, (adapted for the organ by Mr. Pfefferkorn); "Tis I Alone Can Tell, Carl Riegg; (a) Ballade in A-flat major, Op. 47, (b) Polonaise, Op. 53, Frederick Chopin; trio for piano, violin and flute, L. van Beethoven; Danse Napolitaine, Smith-Pfefferkorn; Dreams, Anton Strelezki; Tremolo Étude, L. M. Gottschalk; Poet and Peasant, F. von Suppe.

PHILADELPHIA, PA., April 8th.—Sacred Concert, given by Miss Bella Bump, Mrs. Frances Rattay and others, under the direction of Mr. Alexander Bachmann. Program: Overture, Organ, "William Tell," Rossini; "Centennial Hymn," Paine; Male Quartet, "The Lord's Own Day," Kreutzer; "Oh, Jerusalem," Wm. F. Mueller; "Chorus of Angels," Scotson Clark; Recitative, "And God Created Man," Aria, "In Native Worth," Haydn's Creation; "Daughters of Zion," Mendelssohn; "I Know that My Redeemer Liveth," Messiah; "Night's Shade No Longer," Moses in Egypt, Rossini; Male Quartet, "The Chapel," Kreutzer; Gratias, "Gracious Lord," Guglielmi; Violin Obligato; "Andante and Fuga," Finale of 5th Sonata, Merkel; "Cujus Animam," (Stabat Mater) Rossini; "Hear, Ye Israel," (Elijah); "Gloria in Excelsis," Mozart.

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia  
*The Little Dustman.* Brahms.

A simple little folksong by the composer whose very name suggests musical abstruseness to all the world. It is not as delightful as his "cradle song," but it is nevertheless a fine addition to the repertoire. It is for mezzo-soprano—D to E.

*Take a Day off.* Comic song. Leete.

We are willing to make it a month, or a year; in fact we wish the composer to take himself off!

*Grand Valse de Salon.* R. King.

Not deserving of the first adjective. It is commonplace, and not difficult.

*Les Sylphes—Valse Caprice.* Kessler.

A good, four-hand arrangement of Bachman's well-known waltz.

*Song of the Brook* } L. Schellmann  
*Capriccietto* }

Two very commendable piano works which can be used by careful teachers, as agreeable velocity studies. They are moderately difficult, quite tuneful and deal exclusively in finger-action.

*Caprice Héroïque.* Wels.

A four-hand arrangement of Kölling's popular work. It makes a brilliant selection for the drawing-room, in its present shape.

*The Popular Song Collection.*

*The Popular Piano Collection.*

Two excellent additions to the popular and low-priced issues of this firm. Only compositions of medium difficulty are represented in either volume, and everything between the covers is tuneful and popular without being trashy.

*Shall I Wed Thee?* Haesche.

A song full of brightness and animal spirits, which cannot fail to please, altho some of the progressions are rather too sudden to entirely please us. It is for soprano or tenor, compass F to G.

*Waiting for the Bugle.* Boott.

Col. Higgins's words are set to rather spirited music, but the bright, 6-8 rhythm is not suited to the first stanza, which is sombre in style. In fact it would have been better to have used the art-song form than the strophe form, in such a subject, where the spirit of each stanza is different. It is for middle voice: compass D to E.

*The Banner of the Sea.* H. G. Gauss.

It is to the journal "Truth," of Scranton, Pa., that we owe this song, the words of which are by Homer Greene. Two hundred dollars were offered as a prize for the best setting of the heroic incident connected with our flag-ship, "Trenton," at Samoa, during the hurricane, and the result is before us. It is just a little too long, as regards the words, and has a trifle too much of repetition in its music, but it is not inferior to the best of our sailor songs, and is excellent enough to be cordially welcome even were our national repertoire less limited than it is. The song is for middle voice, with refrain chorus.

*Infinite Tenderness.* T. H. Howe.

This song reminds in its rather too sweet quality, and in its constant modulations of seventh-chords, of "The Hour of Sweet Repose," and will undoubtedly become popular, as that song did. It is sacred in character, and published both for high and low voices.

*The Flowery Alps.* Lange.

A pretty little Ländler tune arranged in the arpeggiated style of "Pure as Snow."

MR. J. H. ROGERS, Cleveland, Ohio.

*79 Short Studies for Alto or Bass.* A. Arthur.

A good eclectic vocal method, with practical suggestions and many useful hints. Grau's system of syllables, as well as the ordinary solfegios, are used. The grading seems rather rapid, but in the hands of a good teacher the book will be of much value.

*Four Songs of Innocence.* A. Somervell.

It is pleasant to see that almost forgotten poet, Wm. Blake, remembered in so tasty a form as this book. The world has even now not quite made up its mind whether Blake was a genius or a madman, but such poems so well-set, may lead to the former opinion. To give a copy of an etching of childlike, as frontispiece, is also most fitting. The music is full of grace and daintiness, and the songs ought to be of interest to adults as well as children, yet the simplicity of the melodies suits them to either. Charles Lamb held Blake to be one of the most remarkable men of the century, and those who sing these ditties will find in him an unrecognized Wordsworth.

*Reminiscences of Mountain and Fiord.* Ed. Grieg.

Here are six characteristic songs, bound together as a little book, with a splendid portrait of Grieg as a frontispiece. The translations by Nina Hartzfeld and J. H. Rogers are well done, excepting one phrase on the first page, and the rhyme at the end of the first song. The music is rather spasmodic at times, and of course the pictures of the homely life of Norway cannot appeal equally to all, but to those who have been in the "land of the midnight sun," the volume will be a very welcome one, and to those who do not know that country, the songs will give some idea of its tender melancholy, its weirdness, and its romance.

*Declaration.* J. H. Rogers.

Most passionate and melodic. The triplet figures form a very effective 9-8 rhythm, which, with a proper Rubato, gives just the free style demanded by the poem. The song is for tenor and is a poetic addition to the repertoire.

*Chant du Voyageur.* }  
*Mazurka.* } J. J. Paderewski.  
*Krakowiak.* }  
*Scherzino.* }  
*Minuet à l'Antique* }

Decidedly the house of J. H. Rogers is gaining an excellent catalogue and not the least important of the additions to it are these works of a composer whose light has just begun to shine on this side of the Atlantic. All of these numbers display great originality, and it is pleasant to see that with all his resource of harmonic invention, the composer does not discard melody. The set of works can be cordially recommended to all advanced pianists as brimful of ideas and as charming drawing-room or concert music.

Many reviews are necessarily held over.

L. C. E.

# PRIERE.

Sw. St. Diap.  
4 ft. Flute.  
Oboe with Trem.  
Gt. Gamba.  
Ped. 16 ft.

J. LEMMENS.

*Moderato cantabile.*

Sw.  



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole note chord. The middle staff is a bass clef with the same key signature and contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and contains a whole note chord.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole note chord. The middle staff is a bass clef with the same key signature and contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and contains a whole note chord.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole note chord. The middle staff is a bass clef with the same key signature and contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and contains a whole note chord. Fingerings are indicated by numbers 1-4 below the notes.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole note chord. The middle staff is a bass clef with the same key signature and contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and contains a whole note chord. Fingerings are indicated by numbers 1-4 below the notes.



First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand plays a melody with a slur over the first two measures. The left hand plays a complex rhythmic pattern of eighth and sixteenth notes. The bass line is mostly whole notes.

Second system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melody. The left hand has a complex rhythmic pattern. The bass line includes fingerings: 3, 2, 1, 3, 2, 1, 3, 3.

Third system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melody. The left hand has a complex rhythmic pattern. The bass line includes fingerings: 4, 1 3 2 1 3 2 1 2 3 2 1 3, 4 2 1 2 4 2 1 2 4 3 2 1, 3 2.

Fourth system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melody. The left hand has a complex rhythmic pattern. The bass line includes the instruction *rallentando.* and a wavy line indicating a deceleration.

# BOSTON MUSICAL HERALD.

Vol. II.

BOSTON, JUNE, 1890.

No. 6.

## NERO AND HIS FIDDLE.

Another supposed fact declared to be a delusion! A writer who has been looking up the life and times of the Emperor Nero shatters our faith in the story, which, as an illustration of the dominant characteristics of the wicked Emperor, we have always accepted without question. That Nero fiddled "for the dancing of the flames that consumed Rome nineteen hundred years ago," this writer says is not true, and by way of excuse for his iconoclasm, he tells us that there was no instrument of the viol family at that period, either among the Greeks or Romans. Nero was said to be a singer with a baritone voice, which, according to Suetonius was "a little weak and hoarse." He also played the kithara, hydraulic organ, choric flute and bag-pipes, but "he was not a fiddler."

## THE MUSIC OF THE CELESTIALS.

Have the Chinese ever exerted any influence on the progress of music? At first sight it would seem to be impossible for a nation delighting in a series of what seems to us to be dissonances, to have had any connection with an art so harmonious as our own. But this is rather a seeming difference than a real one. If music be the art of exciting the emotions by combinations of sound, then the Chinese discords must also be ranked as music, for they certainly do arouse the deepest emotions in the celestials. The ancient Chinese knew far more of the principles of music than the civilized Greeks or Romans even, but as usual with the discoveries of this self-isolated race, the founding of a system of musical laws did not benefit the world any more than themselves. Thus it was with printing, with the compass, and many other of the ancient Chinese inventions and discoveries.

Yet it is probable that the Chinese were the first nation to adopt and formulate a system of notation. Written music probably first began in China. The principles of acoustics also were first in existence in the celestial empire. The full scale of chromatic semi-tones was evolved by one of their emperors 4000 years ago, yet the Chinese, actuated by that strange obliquity which is characteristic of the nation, received only five of the twelve tones into their scale, holding the other seven to be "female tones" and therefore useless. The principle of the monochord was probably known to them, and in some of their instruments one can see the organ foreshadowed. Of harmony, or partwriting, however, the

Chinese knew nothing, and it is a good inferential proof of the non-existence of part music among the ancient nations, that the Chinese, in their ancient music books, speak only of melody and seem to have disdained tone combinations such as would suggest the simplest chords.

## THE YEAR'S SYMPHONIC WORK.

The orchestral season has come to an end and the Boston Symphony Orchestra is now on a tour through the west and south. In reviewing the work that has been accomplished, one is glad to find that there have been more novelties presented than in former seasons. The fault of the programs of former years has been that they were too exclusively made up of educational works, and were too constantly in the old German school. Even Haydn, Mozart and Beethoven should not become barriers to musical progress, and it is well to hear what the moderns have done in the symphonic field once in a while. Even with the gates thrown wide open there would be none too many symphonic composers. After the three named above the chronology of this form gives us only these names—Schubert, whose first symphonies are scarcely to be dignified by that name, but whose last two are masterpieces; Schumann, whose first symphony in B flat is his *magnus opus* in this epic form; Mendelssohn, whose Scotch Symphony (A minor) is his best, but whose Italian Symphony (A major) is also not heard frequently enough; Spohr, whose "Consecration of tones," is by no means to be classed with obsolete music yet; Berlioz, whose program-music symphonies are so filled with a wonderful glow of tone color that they are a delight and an instrumental lesson at the same time; Saint-Saëns, whose wonderful third symphony, to the memory of Liszt, and containing organ and piano parts, has not yet been heard in our city; Rheinberger, whose Wallenstein Symphony is a dramatic setting of a historical subject, and whose Italian Symphony also deserves occasional performance; Goetz, with his one symmetrical symphony which was appreciated too late; Cowen, whose Scandinavian symphony ought not to cause us entirely to forget the Welsh symphony; Stanford, with his one symphonic tribute to his native land; Dvorak, with his two symphonies of national flavor; Svendsen and Tschaiikowsky, both of whom have given the spirit of the North in large orchestral forms; Volkmann, whose two symphonies are symmetrical enough to be ranked with the classics; Gade, with his melodic style, almost a reflex of Mendelssohn; Rubinstein, with the Ocean

Symphony as the grandest of his six symphonies; Raff, with the popular Lenore, and the more worthy "Im Walde," and a whole train of lesser symphonies; and, above all the recent names, Brahms with his immortal four. These are not all, but they are the worthiest, and it is a gratification, in looking over the list of the season, to see so many of them represented.

#### NOTHING MUSICAL IN NARROWNESS.

Americans and Englishmen are proverbially libera in their patronage of music and musicians, and it is peculiarly annoying therefore, that the recipients of their bounty should turn about and satirize their musical efforts and their strivings after the best forms of composition. Rubinstein, in his recent autobiography speaks of the English as the most unmusical of races, and says that they are even worse than the Americans in this respect. This work will make pleasant reading for those who have endeavored to show their appreciation of the beautiful in art by pouring out their substance in buying tickets to the great pianist's concerts. D'Albert, the most recent immigrant pianist has also proved that gratitude need not go hand in hand with musical ability, by renouncing England, his native country, with something like contumely, by sneering at her fogs and forgetting her language, and he has also given America the benefit of his sarcasm by laughing at her musical efforts and—pocketing her dollars. It is not only in music that such displays of bad taste occur on the part of the visiting artists. Mr. Hubert Herkomer, the eminent painter, at the conclusion of his last American tour, told a fashionable club in an address delivered at his farewell, that it would be impossible for our country to achieve good result from encouraging art study at home, for the whole atmosphere of the country was antagonistic to true art, and the only hope of salvation for the artist was to go abroad and live.

These things need not discourage us in the least, for they come from narrow views and bigotted antipathies Rubinstein, for example, after visiting his spleen on the countries mentioned above, shows his animus by stating that "after all there is no musical country but Germany!" Such statements are boomerangs which wound the party that throws them, for the commentators forget the true mission of art, and show that they desire to bind Dame Musica in iron fetters. They forget time, place and circumstances, which have something to do with music and its character. It would be absurd for an Italian or Spaniard to attempt to write a symphony like the ninth or a sonata like Beethoven's Opus 106, but if any poetic nature were asked to listen to such works while lounging at Capri or Posillipo, we would feel that these works were not exactly in place there. Nor would Santa Lucia seem quite in harmony with a Leipsic Gewandhaus programme. So long as nations remain true to their traditions and character, and do not try to ape unnatural ways, so long will they produce music worthy to live, and the worst evil that could befall art would be to have it under the dominion of any one country.

#### THE DAWN OF MUSIC.

Where did music as a system have its beginning? This question is not so readily answered as many might suppose. Of course melody existed in the world in prehistoric ages, and even the paleolithic man who has left traces of his taste in drawing, must have had some idea of tune as well. But in the countless æons during which mankind had a perception of rhythm and melody, we find no trace of formulating a science of music until Pythagoras comes on the scene. In Greece about 570 B. C. there was born the first founder of a system in music, the results of which are visible even in our own time. The formulation of the laws of the intervals was the first great step toward their intelligent use. The naming of the notes according to the letters of the alphabet, as used today, probably also had its origin at this time, altho the first attempt of Pythagoras was to found a nomenclature according to the different planets, thus typifying the music of the spheres, in which the ancients devoutly believed. It is very probable that this early nomenclature came from the Egyptians, for Pythagoras was admitted into the Egyptian college of priests, and undoubtedly drew much of his knowledge from them. They were ardent astronomers and the first ideas of the symmetry of music, may have sprung from the symmetrical movements of the heavenly bodies. They also associated the science of music with the laws of numbers, a proceeding which will gain the adhesion of every contrapuntist. The Egyptian priests were the scientists of the ancient world and it is not surprising to find their influence exerting itself upon an art, which, with the ancients, was held to be a union of the symmetry of all the arts.

The remains of the ancient musical systems are very meagre. Of actual music scarcely a scrap is left. The notations employed are not understood, and the commentaries which have come down to us from the late days of ancient Rome are equally vague. Three Greek hymns discovered in a monastery near Messina, have led to more dispute regarding their interpretation than any other musical works ever composed. They are hymns to Calliope, to Nemesis and to Apollo. In the palimpsests in which they occur, the notation has been somewhat altered by the monks who discovered the manuscripts and the result has been an almost Cimmerian darkness regarding their mode of performance. Of the Egyptian and the Scriptural music not a scrap has come down to our time. It remains, therefore, only to wait until Pompeii or Herculaneum disgorge some musical library which shall give us the key to the most interesting mystery in the whole domain of music. As the former city is only about one third unearthed, and the latter not at all, the chances of the clue to ancient music yet falling into our hands are not altogether hopeless.

The music of the Bible, which provokes such a vague reverence in the minds of many who do not know of its history, probably came directly from the Egyptian source. The harp of David may have been a good musical instrument, but it was not so developed as the harp which the Egyptian used for ages before his era. Re-

search into the modern Hebrew music avails little in tracing the music of the Scriptures, which seems wholly lost. In every case the modern Jewish music is tinged with the spirit of the nation where it is used, and the songs of the Jews in Russia differ greatly from the Hebraic songs in Spain or in France. There is a hymn tune entitled "Leoni" which is labelled as an ancient Hebrew melody, but we fail to find any trustworthy proof of the bold assertion. One tune only, of the Hebraic songs, is spread widely over the world in the different synagogues; this is the song which is sung on the eve preceding the day of atonement, and is entitled "Kol Nidrei." In its mournful progressions one may trace oriental influence, and it certainly bears internal evidence of considerable antiquity, altho one may hesitate to assert its origin as having been Jerusalem.

There are many religious enthusiasts who believe that the music of ancient Jerusalem must have been as fine as any ever heard on earth; the wish is here evidently father to the thought, for all the evidence seems to point the other way. Such statements as are found in the Psalms—"Play skilfully and with a loud noise," for example—prove beyond peradventure that the music was on rather a low level, while the various allusions to the clapping of hands, shows that as in Egypt the rhythm was the chief delight of the hearers. The Scriptural music was closely associated with the dance, which, however, was not a lowering influence, for the ancient dances were often full of dignity, and meant rather a pantomime than a capering about. A more serious defect was the love of the fortissimo of which there is plenty of evidence. The service at the temple must have been deafening at times. Josephus speaks of a performance in which 200,000 singers, 40,000 sistrums, 40,000 harps, and 200,000 trumpets took part. This probably is a much exaggerated statement, but it proves at least that there were great gatherings of musicians at the temple, and as they probably all played in unison the result must have been a fortissimo such as modern ears have not heard and most likely would never desire to hear.

#### THE SOUL SPEAKS.

He shambled awkward on the stage, the while  
Across the waiting audience swept a smile;  
With clumsy touch when first he drew the bow,  
He snapp'd a string; the audience tittered low.

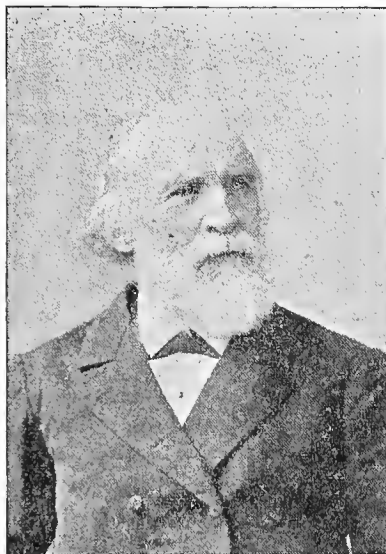
Another stroke! Off flies another string;  
With laughter now the circling galleries ring.  
Once more! The third string breaks its quivering strands,  
And hisses greet the player as he stands.

He stands—the while his genius unbereft  
Its calm—one string had Paganini left,  
He plays; the one string's daring notes uprise  
Against the storm as if they sought the skies.

A silence falls; then awe; the people bow,  
And those who erst had hissed are weeping now.  
And when the last note tremblingly died away,  
Some shouted "Bravo!" Some had learned to pray.

REV. CHARLES L. THOMPSON.

Let us not forget that sincerity means thoughtfulness, concentrated attention and enthusiasm.



WOLF FRIES.

It would be hard to find among the ranks of soloists in America a musician known wider or more honorably than he whose likeness is presented above. Mr. Fries stands almost alone as a kind of godfather to a new generation of musicians. And forty years of public life in the country of his adoption have only served to deepen the esteem which has ever accompanied him. The place honored in claiming so noble a son is Garbeck, a village of Holstein, now a German province but then—the 10th of January, 1825—a duchy of Denmark.

The father was a schoolmaster with a burning love for music. Often after school was over he would walk miles to some neighboring town to hear an organ or a chorus or travelling company of artists. He was also an amateur of no little attainments, and the boy began playing the 'cello under his encouragement when scarcely nine years old and so little that he had to stand up to it like a double bass player.

The first lessons were received three years later from a 'cello player, Carl Erich, who lately died, with more than four score years and ten upon his head. The next year, at the age of thirteen, the first solo was played in public on an instrument which but poorly voiced the genius that strove to speak through it; for the father was not rich; not able to send the child away to enjoy the advantages of such tuition as his gifts demanded. There was no opportunity to pursue a broad and thorough study of his art. This much, however fell to his lot; to go and live in the little but beautiful city of Ploen, where, tho nothing worthy the name of instruction was obtained the wakeful spirit of the young virtuoso caught many an idea from the performance of soloists who visited the place.

The 'cello did not monopolize his attention so far but that he also pursued the study of the trombone, of which

instrument he also became a solo player. But this was relinquished when upon coming to America (Sept. 1847) the demand for his services as a 'cello player absorbed all his time and effort.

In 1853 his choice of Boston for an abiding place was consummated and here for thirty-seven years he has been to the music lover the most familiar and esteemed figure that has graced the platform of the concert hall.

About the year 1848 John Bigelow, who was a lover of classical chamber music, invited his friends one night to listen to the Mendelssohn Quintet in A. It proved a memorable occasion. The performers were Mr. Fries, Violoncello; his older brother, August, first violin; Herr Gerloff, second violin; Theodor Lehmann, first viola; Oscar Greiner, second viola; and thus came into being the Mendelssohn Quintet Club which has enjoyed so long and prosperous a career. August Fries was its leader for ten years and his brother remained its Violoncello for twenty-three years. Mr. Fries is now Cellist in the Beethoven Quartet Club which does a good share of the chamber concerts in and about Boston.

He has also been, and is still, a diligent and esteemed teacher of violoncello. The New England Conservatory has enjoyed the advantage of his co-operation as a member of its faculty since its founding in Boston.

In social life, at home and among his friends, Mr. Fries is as genial and entertaining as his likeness would lead one to expect. He occupies a pleasant place in Boston Highlands where many a delightful evening of music and good fellowship is remembered by those who know him well.

#### HINTS FOR TEACHERS FROM A COMMON PLACE BOOK.

From an old, commonplace book containing extracts and condensations from a German periodical, now, we believe, extinct, (*The Berlin Piano Teacher*), we draw the following material, which we present rather in the way of suggestions than otherwise.

The well-known piano composer, R. Krause, discussing "How to enliven Instruction," says: "The art of teaching consists in making even the driest subject interesting. The teacher must have life. He must know how to meet lively, light-headed little folk cheerfully and easily. He must select for them only the best, that which fits their comprehension. Children have no idea of classical beauty, nor should they be introduced to the classics too soon. After a long piece has been learned, give something short and bright. Tell about the composer. If the child makes a mistake, begin with the beginning of the phrase, not with the wrongly played measure; in this way even a child learns to look intellectually at music, that is, to get hold of it with the mind, and the way is laid open for musical feeling. It is also an excellent plan to go over, at times, easy pieces which are not to be practised."

From a number of wise words by Louis Kohler, we select the following: "In the course of time a teacher may become wearied of a set of pieces; to the scholars

they are ever new." Upon this text a sermon might easily be preached.

From notes upon "The Little Finger and Its Use in Playing," by Dr. Hermann Zopff, we quote as follows: "This finger is often insufficiently developed by Nature and by instruction." Zopff commends refinement of the touch with the thumb, and an increase of strength and of feeling in the little finger, "Concentrate the mind," he says, "on the touch of this special finger. As advancement is made there will come the need of cultivating the fineness and keenness of sensation in the nerve ends of the finger-tip. Employ that quiet and gradual motion of the finger which presses down the key while carrying the finger over a considerable part of the surface of the key. We find the direct blow downward, out of place in soulful passages."

Leaving these hints we open to another page of our book, and find the following thoughts which will prove of value: "It hurts the pupil to play disagreeable music," "Don't be too classical." "Study slowly, progress slowly," says another excerpt, "the work must be mastered but must be easy to master, for how can a pupil make anything out of the beauties of a composition when he is burdened to the ground with its weight of technique."

Speaking of the harm done to beginners by four-hand playing Dr. Rademacher says, "If the beginner plays music for two hands only, he learns and accustoms himself from the start to harmonic relationships, and a sense for chords is at once established. The fewness of the left-hand notes and their simplicity correspond with the grade in which he is working, while in duet playing the richer chords impose upon his ear." We present these ideas without comment but may add that Dr. Rademacher thought that duet playing "did not help the beginner's time; he learned to depend on the teacher, to count irregularly, and had too easy a task in playing the customary melodies in octaves. The individuality of the hands is also destroyed."

The next page of our common-place book contains extracts from a reply letter from Frl. Agnes Schober, who claims that "four-hand playing helps the scholar greatly, especially in time; the scholar is supported as he plays; and little ones take great delight in playing duets,"

#### VOCATION OF THE TEACHER.

Under the above head M. J. Seifert makes some suggestions from which we quote:

"Students wishing to become teachers should consider well whether they have:

(a.) Fancy, predilection, and enthusiasm for this profession.  
(b.) Aptitude and strength necessary to fulfill the duties of an instructor.

(c.) Opportunity, sufficient will-power and sincere aspiration essential to cultivating above endowments to their highest possible perfection.

Certainly it is obligatory to employ reason for governing fancy, predilection and enthusiasm, and not permit any of the latter to exclusively decide our doings. No matter how strong attachment to a vocation, without corresponding aptitude and strength the selection would be unfortunately made and lead to disappointment. Experience teaches that a person having predilections founded upon proper aspects of a profession, will, if equipped with the necessary knowledge and strength, attain grand results; while work performed without enthusiasm will cause failure."

"I love that style which conceals a good deal and expresses too little rather than too much."—*Hauptman*.

## CHURCH MUSIC.

We have heretofore expressed ourselves in these columns respecting the imperative necessity, that in this matter of better, more devotional, more becoming church music, the reformation begin in our Theological Seminaries. So long as the church is apathetic at this point and young men are sent out into the ministry wholly unfitted to deal intelligently with the problem, so long will the unhappy facts abide which today militate against the efficiency of the Praise Service in the great majority of the churches. The results of a canvass, recently made in one of our prominent Theological Seminaries, are interesting. Out of 84 but 13 expressed the ability to read church music with more or less facility, and of these but 6 possessed sufficient command of the piano or organ to play common tunes acceptably—!!!—and yet for these students practically nothing has been done, no facilities for study have been provided—what a commentary upon the utter absence of any just estimate or appreciation of the importance of the matter! Hartford Theological Seminary has placed itself in contrast with kindred Protestant institutions in this country, by establishing and endowing a Chair of Music, now occupied by a man who is especially fitted to fill the position with profit to the church. Mr. Waldo S. Pratt, to whose intelligent work for the church and Sunday-school we have already referred, is the gentleman, and we are very glad to give an outline elsewhere of the work being done—for which we are indebted to one of our contributors.

### CONCERNING MARKS OF EXPRESSION.

A late contributor to these columns—Rev. W. F. McCauley of Dayton, Ohio—has suggested that "it would be a good plan if our hymn books were printed with marks of expression interspersed through the hymns so as to call attention to the sentiment of the poetry." The following adverse experience and comment from an English journal is of interest in discussing the subject. A thorough winnowing of all the facts will give us the truth and wisdom we all covet.

"While speaking of the injury to chanting and hymn singing by hurry let us say that it has also been my experience to learn that much *expression* in hymn singing, which of course is very right in theory, is not a help to people, especially of the lower classes, whose church attendance is perhaps limited to an afternoon or evening service on Sundays. For instance, take a verse of a hymn in 'Hymns Ancient and Modern,' one line may be marked *f*, and another *p*, another marked *cresc.*, another marked *ff*; this change frightens the uninitiated, they don't know what is coming next, they are afraid to hear their own voices; one line being suddenly reduced by organ and choir to *p* or *pp*, they find themselves stranded, are made nervous and timid, and they shut their mouths from a kind of dread of being exposed or shown up in their singing. Dr. Hayne, late

Rector of Nustley, near Bradfield, England, who was a great musician, a great organ player and no mean authority upon congregational singing, and most successful in the results he produced, would not admit these oft-changing expressions, as being a hindrance in the encouragement of common people to sing. He would have his organist play, not of course with uniform loudness, but with decision and firmness, avoid the pumping use of the small organ, which the half-trained, sentimental organist loves as dearly as a schoolboy likes sugar candy; so that he led his people, and *made*, or I should say induced, them to follow him."

### HEARTY SINGING—SO CALLED.

Editorial comment has already appeared in our Church Music Department, respecting the grievous mistake which many good pastors and people make in estimating the success of a Praise Service by the degree of enthusiasm with which it is entered into and the volume of sound produced; and we repeat ourselves when we say that *such success* may often contain the *essence in effect* of a most lamented failure. The only true test of a successful service to God must be its *devotional spirit*. This wanting success is impossible; indeed, without it any service to God becomes a farce if not a blasphemy, and the more speedily Christian pastors and people come to a realization of this fundamental fact, the better for all concerned. If the Music Service in our churches were hewn to this line there would be but precious little left in very many, and yet that little would be a golden kernel which would contain the largest possibilities of expansion and usefulness.

The writer of the following, which we clip from the *Banner*, is wide awake upon the subject:—

"Speaking for myself, grievously have I suffered from the singing so-called, and chanting, etc., in churches. But, above all, as the greatest trial, commend me to what is called a 'hearty service,' which is another name for much noise, much turning of organs inside out, and general haste, much that is undevotional and unedifying. Take one fault only in a 'hearty service,' the killing pace at which the hymns are sung; never mind what is the subject of the hymn or what the character of the tune; the spirit is, let us sing (?) as fast and loud as ever we can, and this is called hearty singing; be it so, I think vulgar noise would be nearer the mark. I apprehend that the meaning of chanting psalms and singing hymns is not for the sake of music only, be it good or bad, but that the people should in their hearts and minds *understand* the words they are singing, or offering to God in a musical fashion. And I undertake to say that the irreverent method of gabble-chanting the psalms and hurrying the hymns, as though the service must be concluded in a certain number of minutes, is a great hinderance to devotion, and a libel on music."

### THE NATURE OF PUBLIC WORSHIP.

We are in receipt of a pamphlet upon the Nature of Public Worship which proves to be the inaugural address of Prof. Waldo S. Pratt of the chair of Ecclesiastical Music and Hymnology in Hartford Seminary. Prof. Pratt gives abundant evidence of a clear and comprehensive recognition of the facts of the situation and deals vigor-



ously with them. His references to the Praise Service are especially valuable coming as they do from one who possesses both the musical intelligence and the devotional spirit which render his judgement and suggestions authoritative. It is hardly necessary to add that his thought has our hearty approval.

"We have reason to suspect, moreover, that public worship at least, if not private worship also, is too often an empty or obscure exercise to other Christians. We surely know that public worship frequently presents itself in a ridiculous or repellant light to unbelievers, and that quite generally it fails of being that magnificent demonstration and influence in the world which the attention paid to it in the Bible would lead us to expect. Neither the momentum of historic continuity, nor the prescription of personal duty and privilege has proved sufficient to prevent manifest errors and abuses. The general attitude of inquiry in our own circle of churches regarding methods of public worship indicates a general perception that our liturgical principles are either imperfect or inoperative. \* \* \* "As one moves among our churches, how rarely is an actual service found which is framed, conducted, and entered into with even passable intelligence and devoutness! \* \* \*

"Half of our churches bear the motto, 'God is a spirit, and they that worship Him must worship Him in spirit and truth.' Yet where is the church in which there is a thoroughgoing sincerity about public worship, a sincerity not only negative, but positive and constructive? Let us not forget that sincerity in this matter means thoughtfulness, concentrated attention and enthusiasm. The lack of thoughtfulness is often evinced in the toleration of manifest absurdities and offences. Some of the worst illustrations occur in the musical department. What shall we say for the scoffing organists and the profligate singers that are suffered to minister on behalf either of the assembly or of the Lord Almighty?

"Numerous details might be cited in the practice of this or that church that would not be tolerated for a week if we were sincere enough to be thoughtful. \* \*

"Before long the burden of the senseless and sacrilegious performances sometimes called public worship will prove too great for evangelical religion longer to carry; and when the revolution comes we may be sure that it will be the signal for a new and mighty inroad upon the fortresses of unbelief."

#### MUSIC IN HARTFORD THEOLOGICAL SEMINARY.

There is one theological institution in the country that supports a Chair of Music. It is interesting to note the work that is actively being accomplished in this school.

In the first place, it is noteworthy that the musical course is a part of its regular curriculum. It is not optional but required. The following is an outline of the required work:

A. The first year's work has to do with the rudiments of music. This subject is approached, as far as practicable, from the vocal side, by the use of the tonic sol-fa modulations. There are three ends in view.

1. The acquisition of knowledge.
2. To furnish a basis for musical criticism.
3. To illustrate pedagogical methods.

A number of young preachers have gone out from this institution to develop musical interests in their parishes and some of them engage in teaching their people sacred music.

During the first year considerable attention is also given to

such gymnastics and vocal exercises as relate to voice-building, to read at sight, to understand the staff and its primary signs, and finally a general knowledge of the key-board. These subjects are all touched during the junior year.

B. In the middle and senior years there are two definite aims in the musical course at Hartford.

1. Musical Analysis. In order to promote musical intelligence and capacity there is drill in Rhythm, Metre, Cadences, Melody, Modulation, Harmony—all inductive. Every student is expected to analyze and criticize tunes on all the above points.

2. Liturgies. In this department music is treated as a part of worship. In the history of Liturgies, the history of church music and Hymnology comes in for consideration.

So much for the obligatory course now adopted in the Hartford Theological Seminary. There is another (optional) feature of the musical work that must be mentioned. The seminary has organized a Choral Society which now numbers about 200 members, for the purpose of studying the masterpieces of sacred music. Since its organization the "Choral Union" has given twenty-eight public concerts and they have sung such works as *Messiah*, *Elijah*, *Creation*, etc.

E. E. A.

## QUESTIONS AND ANSWERS.

*All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings*, the *interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

ELAINE.—I. Can the whole of Rink's *Organ School*, Book I, be used for cabinet organ?

Ans.—Not as written, unless the organ has pedals. The pedal part may be transposed an octave higher in places, and, altho we disapprove of such a procedure, this would make the book possible for hands alone.

2. Can this book be obtained with foreign fingerings?

Ans.—Yes. Litolf edition.

3. Are all the trills in Clementi's piano sonatinas, op. 36, Peter's edition, played as indicated by the fingering given?

Ans.—We should say so, especially as they are marked by the careful Köhler.

4. Does not an accidental before an acciaccatura affect any other note or notes of the same pitch in the measure?

Ans.—Yes. Makes flat, sharp, or natural, as the case may be.

F. H. C.—Are there not abrupt changes in tempo from quick to slow in the 40th and 90th measures of the fugue in Bach's D minor Toccata and Fugue for organ?

Ans. At these points, no. The fugue should be carried out in severely strict time; a slight retardation at the end of a set of treatments, at the end of the exposition for instance, is some times made, but is by many considered in poor taste.



2. Are not the trills made with the semitone?

*Ans.*—The trill should conform to the mode, major or minor in which it occurs. The long trill on *g*, occurring in C minor, should be made with an A-flat. Had the passage been in major, a whole tone trill would have been called for.

W. A. L.—Is it well to keep a pupil on a piece until learned?

*Ans.*—That depends. Some technical points can be taken by storm, others require time and growth. The teacher must use judgement.

YPSILANTI.—I. If I can play readily such piano pieces as Jaddassohn's *Valse*, Op. 25, No. 3, and Heller's *Tarantella*, Op. 85, No. 2, what grade can I enter in the N. E. Conservatory of Music?

*Ans.*—If your technique is well developed, and really excellent so far as it goes, you will be able to go into the Third Grade with ease.

2. If I graduate at any common school of music, how many years will I need to go through the N. E. C?

*Ans.*—This would depend on the standard of your graduation and on the excellence of the work done by yourself and your instructors, also on your talent, application, health, etc.

3. Please name a few piano pieces by Beethoven and Mozart similar to those above mentioned.

*Ans.*—Beethoven and Mozart wrote nothing similar to Heller and Jaddassohn's music. In the same grade we commend The *Sonatinas*, Op. 49, and the *Variations on Nel Cor Piu* by Beethoven; by Mozart, try *Sonata F major*, No. 6, Cotta edition, and *Rondo* in D major.

RHODE ISLAND.—I. What is the difference between a grand arpeggio and an arpeggio?

*Ans.*—The grand arpeggio sweeps the keyboard without a break, without lingering on a tone; other arpeggios do not.

2. Why is the damper pedal so called, when its use increases and prolongs the sound instead of diminishing or damping?

*Ans.*—Probably because it lifts the dampers, and dealing with them, was given its present name.

3. What is the correct name of the other pedal, called by many "soft pedal?"

*Ans.*—Soft pedal, or *piano pedal*, in contradistinction to *forte* or damper pedal.

4. What is meant by the words in *All* used in speaking of the compass of a single voice?

*Ans.*—In speaking of a soprano voice—and this term is applied to no other voice—the tones beginning with the three-lined C are meant.

5. Can a person become a moderately proficient performer on the piano or organ if he has little or no practice until middle age, and if he then devotes two or three hours a day to practice?

*Ans.* The hands would need to be limber, (a rare thing at this age), the mind clear, and considerable musical aptitude present to achieve even moderate results.

6. Please explain the entire use of the C clefs.

*Ans.*—These clefs show varying positions of the same tone, the one-lined C. They are used in orchestral writing and to some extent, tho very slightly in vocal writing. See Emery, *Elements of Harmony*.

J. O. B.—What studies ought to follow Grünwald's 34 *Primary Etudes for Violin*?

*Ans.*—As these are for the bow try Kayser *Studies*, Op. 20, Book I, then Langhan's 20 *Studies*. These are all in the first position and will do much for the fingers and the latter for style and tone also.

M. W.—I. In Loeschhorn's *Melodious Studies*, Op. 52, Book I, No. 7, are the connected eighth notes in the right hand, first measure, meant simply for that one measure?

*Ans.*—They indicate a melody, or rather, its beginning. The idea should be carried out.

2. When two or more crescendo signs follow one another thus << is a gradual increase of power from first to last indicated, or should one begin at the second sign with less force?

*Ans.*—These marks are often used carelessly. Careful marking would show a dynamic sign at the end of the above crescendo sign. Your question can be best answered when the nature of the music is known. Write again with references.

YOUNG TEACHER.—Before beginning the study of a new piece of music, what are necessary questions besides asking the pupil to explain the time, the signature, and the marks of expression?

*Ans.*—Ask him what kind of a touch, what style, anything, in short, that belongs to the legitimate performance.

2. What is an interesting way of teaching the notes to young pupils?

*Ans.*—Try something like: E. G. B. D. F; *Every Good Boy Does Finely*.

3. [Not clearly stated, write again.]

4. What does this mark mean in piano music, —?

*Ans.*—Hold the note three fourths its value.

Inquirer.—1. Who is Franklin Taylor?

*Ans.*—An Englishman born 1843. Studied in Leipzig and Paris; one of London's first piano teachers.

2. How do Schumann's *Novelettes* rank as classical music, and what are the favorites?

*Ans.*—We should call them romantic music. Nos. 1, 4, and 7 are the most popular ones.

3. Which are the favorite Chopin *Mazurkas*?

*Ans.*—There are a great many favorites amongst these *Mazurkas*. The F sharp minor is a special one.

4. Why is Schubert's Impromptu, Op. 142, No. 2, called *The Rosamunde*? Did Schubert name the piece?

*Ans.*—You must mean No. 3; the theme is taken from the music to the play *Rosamunde*. We do not think Schubert gave this piece any special name.

5. Is Patti considered a good actress? Does she possess an especial dramatic force more than she uses in merely vocalizing?

*Ans.*—She is a great actress, tho her phenomenal singing overshadows this side of her performances.

EUGENIE.—Will you kindly give Edward B. Perry's interpretation of Chopin's *Bolero*, Op. 19?

*Ans.*—We would suggest that you correspond with Mr. P. Medford, Mass.

B. C.

No teacher who looks upon his work as a merely perfunctory task, can create enthusiasm in his pupils. The true teacher is a guide up the Mount of Parnassus, who will not allow his pupil to wander into perilous places, nor into regions indefinite and baleful.—E. B. Story.

"There are few artists whom I respect more than a first-class amateur, and there are few that I respect less than a second-rate one."—*Mendelssohn*.

## MUSICAL READING COURSE.

REQUIRED READINGS FOR JUNE—SCHUBERT (COMPLETED). ONE-HALF OF "RECENT MUSIC AND MUSICIANS," BY MOSCHLES;\* AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

The book recommended in this number is essentially the journal of Ignatz Moscheles, who, perhaps, more than any other man, enjoyed a wide and intimate acquaintance among the great composers. The first half, to be read this month, will be found to deal mainly with the musicians whose names are already very familiar to our readers, and with their contemporaries. As a whole the work will afford most pleasant and entertaining summer reading and will serve to prepare the way for the study of the romantic composers, which will go on during the remainder of the year.

### ✠ SELECTED READINGS.

"Beethoven was well read, a politician, thought much, and talked eagerly on many subjects. Mozart and Mendelssohn both drew; travelling was a part of their lives; they were men of the world, and Mendelssohn was master of many accomplishments. Schumann, too, tho a Saxon of Saxons, had travelled much, and while a most prolific composer, was a practised literary man. But Schubert had nothing of the kind to show. He had not only never travelled out of Austria, but he never proposed it, and it is difficult to conceive of his doing so. To picture or work of art he very rarely refers. He expressed himself with such difficulty that it was all but impossible to argue with him. Besides the letters just mentioned, a few pages of diary and four or five poems are all that he produced except his music. In literature his range was wide indeed, but all went well into his music; and he was strangely uncritical. He seems to have been hardly able—at any rate he did not care—to discriminate between the magnificent songs of Goethe, Schiller, and Mayrhofer, the feeble domesticities of Kosegarten and Hölty, and the turgid couplets of the authors of his librettos. All came alike to his omnivorous appetite. But the fact is that, apart from his music, Schubert's life was little or nothing, and that is its most peculiar and most interesting fact. Music, and music alone, was to him all in all. It was not his *principal* mode of expression, it was his *only* one; it swallowed up every other. His afternoon walks, his evening amusements, were all so many preparations for the creations of the following morning. No doubt he enjoyed the country, but the effect of the walk is to be found in his music and his music only.

He left, as we have said, no letters to speak of, no journal; there is no record of his ever having poured out his soul in confidence, as Beethoven did in the "Will," in the

three mysterious letters to some unknown Beloved, or in the conversations with Bettina. He made no impression even on his closest friends beyond that of natural kindness, goodness, truth and reserve.

His life is all summed up in his music. No memoir of Schubert can ever be satisfactory, because no relation can be established between his life and his music; or rather, properly speaking, because there is no life to establish a relation with. The one scale of the balance is absolutely empty, the other full to overflowing. For when we come to the music we find everything that was wanting elsewhere."

"Schubert's songs soon began to make their way outside, as they had long since done in his native place. Wherever they once penetrated, their success was certain. In Paris, where spirit, melody, and romance are the certain criterions of success, and where nothing dull or obscure is tolerated, they were introduced by Nourrit, and were so much liked as actually to find a transient place in the programs of the Concerts of the Conservatoire, the stronghold of musical Toryism."

"Schumann's visit to Vienna in the late autumn of 1838 formed an epoch in the history of the Schubert music. He saw the immense heap of MSS. which remained in Ferdinand's hands even after the mass bought by Diabelli had been taken away, and amongst them several symphonies. Such sympathy and enthusiasm as his must have been a rare delight to the poor, desponding brother. His eagle eye soon discovered the worth of these treasures."

"That evening he called Ferdinand on to the bed, made him put his ear close to his mouth, and whispered mysteriously, 'What are they doing to me?' 'Dear Franz,' was the reply, 'they are doing all they can to get you well again, and the doctor assures us you will soon be right, only you must do your best to stay in bed.' He returned to the idea in his wandering—'I implore you to put me in my own room, and not to leave me in this corner under the earth, don't I deserve a place above ground?'

"'Dear Franz,' said his agonized brother, 'be calm; trust your brother Ferdinand, whom you have always trusted, and who loves you so dearly. You are in the room which you always had, and lying on your own bed.' 'No,' said the dying man, 'that's not true; Beethoven is not here.' So strongly had the great composer taken possession of him! An hour or two later the doctor came and spoke to him in the same style. Schubert looked him full in the face and made no answer: but turning round clutched at the wall with his poor, tired hands, and said in a slow, earnest voice, 'Here, here, is my end.' At three in the afternoon of Wednesday, the 19th of Nov. 1828, he breathed his last, and his simple, earnest soul took its flight from this world. He was thirty-one years, nine months, and nineteen days old. There never has been one like him, and there never will be another.

"His death, and the letters of the elder Franz and of Ferdinand, bring out the family relations in a very pleasant light. The poor, pious, bereaved father, still at his drudgery as school teacher in Rossau, 'afflicted, yet strengthened by faith in God and the Blessed Sacraments,' writing to announce the loss of his 'beloved son, Franz Schubert, musician and composer,' the good, innocent Ferdinand, evidently recognized as Franz's peculiar property, clinging to his brother as the one great man he had ever known; thinking only of him, and of fulfilling his last wish to lie near Beethoven, and 'ready to sacrifice all his

\* Price, Postpaid, \$1.90.

The above may be ordered through the HERALD.

scanty savings to do it—these form a pair of interesting figures. Neither Ignaz nor Carl appears at all in connection with the event, the father and Ferdinand alone are visible.”

“Outside of Austria his death created at first but little sensation. Robert Schumann, then eighteen, is said to have been deeply affected, and to have burst into tears when the news reached him at Leipzig. Mendelssohn too, tho unlike Schubert in temperament, circumstances and education, doubtless fully estimated his loss; but the world at large did not yet know enough of his works to understand either what it possessed or what it had lost in that modest, reserved young musician of thirty-one. But Death always brings a man, especially a young man, into notoriety, and increases public curiosity about his works; and so it was now; the stream of publications at once began, and is even yet flowing, neither the supply of works nor the eagerness to obtain them having ceased. The world has not yet recovered from its astonishment, as one after another the stores accumulated in those dusky heaps of music paper (valued at 8s. 6d.) were made public, each so astonishingly fresh, copious, and different from the last. As songs, masses, part songs, operas, chamber-music of all sorts, and all dimensions—piano-forte sonatas, impromptus and fantasias, duets, trios, quartets, quintets, octets, issued from the press or were heard in manuscript; as each season brought its new symphony, overture, entr’acte, or ballet music, people began to be staggered by the amount. ‘A deep shade of suspicion,’ said a leading musical periodical in 1839, ‘is beginning to be cast over the authenticity of posthumous compositions. All Paris has been in a state of amazement at the posthumous diligence of the song-writer, F. Schubert, who, while one would think that his ashes repose in peace in Vienna, is still making eternal new songs.’ We know better now, but it must be confessed the doubt was not so unnatural then.”

#### Review Questions for the Past Half Year.

##### BEETHOVEN.

1. Sketch his boyhood, youth and early studies.
2. What of the settlement in Vienna.
3. With what noble families was he on intimate terms—what were their mutual relations?
4. Describe his life in Vienna.
5. What of his great affliction and its bearing on his music.
6. Sketch his last days.
7. Characterize Beethoven.
8. Give an estimate of his work and of his influence on the progress of music.

##### SCHUBERT.

1. Sketch his life.
2. What was the nature of the man?
3. Who were his intimate friends?
4. Contrast his outward life with the inner life testified to by his compositions.
5. What of him as a creator of new forms of art?
6. Contrast his and Beethoven's symphonic writing.
7. Account, if you can, for the splendid and voluminous product he, who died so young, left behind him.

Nothing can be accomplished in music with out enthusiasm.—*Schumann.*

## N. E. CONSERVATORY ITEMS.

The interest in the competition for the Hayden and Turner Prize Medal promises to be unusually great this year. Mr. Henschel, the founder of the Joseph Hayden Medal, has opened it to all voices, a fact which will, of course, largely augment the number of competitors.

A very pleasant report is brought us from Miss Eva Kerr who is teaching piano and harmony in the New York Institution for the Blind. The anniversary exercises occurred on the 8th of May—a press review highly compliments the musical work. Miss Kerr expects to remain here next year.

The Potsdam, (N. Y.) Courier and Freeman prints an enthusiastic review of the concert given in that town the 12th of May, by Mr. Dennée and Mr. Willis Nowell. It is pronounced the finest program ever played there, and both artists are praised in the highest terms. In the afternoon Mr. Dennée gave the pupils of the music school an informal talk on musicians and the development of pianoforte technique.

The eminent violinist, Sarasate, introduced by Mr. Mahr, visited the N. E. C. April 26. The quality and variety of the work done in the Conservatory, and the immense size of the institution astonished and gratified the virtuoso. The different departments were visited and words of encouragement were kindly bestowed upon aspiring young violinists.

The oratorio of the “Creation,” (reference to which was inadvertently omitted in the May number), given in Tremont Temple in April, for the benefit of the Beneficent Society of the N. E. C., points most emphatically to the possibilities to which the music in our schools may be brought, under proper guidance. Mr. S. W. Cole, Superintendent of Music in the Public Schools of Dedham, conceived the ambitious idea of teaching the children of the High School of that place to sing the choruses in this oratorio. The result of the experiment proved the ability of the children and surpassed the anticipations of Mr. Cole. Seventy-five children from the schools, under the direction of Mr. Cole, sang the choruses, accompanied by full orchestra. It was in all respects a pronounced success, and especially noticeable as it was the first time in the country that such work had been performed by children. The soloists were Mrs. Jennie Patrick-Walker, soprano; Mr. George J. Parker, tenor, and Mr. Myron W. Whitney, basso.

The closing meeting of the Beneficent Society of the New England Conservatory, for the current year, was held on May 7th. At the conclusion of the business meeting Miss Heegard played the “Spinning Song,” from Wagner’s “Flying Dutchman,” after which the Society, and a large number of students present, enjoyed the pleasure of listening to readings by Mrs. Daniel Lothrop (Margaret Sidney).

Mrs. Lothrop read selections from her charming "Wide Awake" story, "Five Little Peppers Midway" and also from "Old Concord, Her Highways and Byways," in which we had a peep at the "Muster Room" in the old Barrett house, where the pretty Millicent was taught by her British swain to make cartridges, which secret she imparted to her mates, and fingers and scissors were busy making the cartridges which were to "save their brave countrymen." Sketches were given of the "Wayside," the home of Mr. Alcott, where lived the "Little Women," making the old house "a cheery home indeed;" of Lake Walden, and the spot upon which Thoreau's hut was built by his own hands, and which is now marked by a pile of stones, "brought singly from the edge of the Lake by the sympathetic hand of each visitor." Other scenes of equal interest were read; indeed, it would be difficult to turn a page in this charming volume, which is not replete with the bright, sparkling style always found in the writings of "Margaret Sidney," so delightful because so natural.

The Commencement season promises to be very interesting this year and we are glad to know that the secretary of the Alumni Association has been assured of an unusually large attendance of old students. The effect of a representation of the Alumni in the Governing Board of the Institution, has already been seen in the increased interest of the Association, in the conduct and success of the Institution, and we are quite sure that the Reunion this year will prove not only the most interesting but the most important occasion in the history of the Association. We give below the Commencement bulletin:

June 16th, Sleeper Hall, 8 P. M., Piano Recital for Graduation.

June 17th, Sleeper Hall, 8 P. M., Lecture by Mrs. Livermore.

June 18th, Sleeper Hall, 8 P. M., Piano Recital for Graduation.

June 19th, Sleeper Hall, 8 P. M., Junior Exhibition, School of Elocution.

June 21st, Tremont Temple, 2 P. M., Organ and Choral Concert.

June 22nd, First Baptist Church, 7.30 P. M., Baccalaureate. Address by Rev. Phillip Moxom.

June 23th, Conservatory Parlors, Alumni Reunion and Banquet, and Trustees' Reception to Class of '90.

June 24th, School of Elocution, Sleeper Hall, 8 P. M., Senior Exhibition.

June 25th, Tremont Temple, 2 P. M., Commencement Exercises and Granting of Diplomas.

Through the kindness of his friend, Mr. Steinert, Mr. Elson was enabled to afford his Theory pupils and a few friends, a rare treat on Saturday, May 17th. This was in the form of a lecture on the evolution of the pianoforte, illustrated by a collection of spinets, clavichords and other instruments of the last century, now in Steinert Hall. Mr. Elson, in the apt and cheerful manner peculiar to himself, first traced the successive steps in the development of instruments of percussion, from the dulcimer and monochord to the perfected clavichord.

Then retracing in point of time he took up the growth of the spinet and other instruments in which the tone is produced by plucking and whose remote predecessors was the bow.

Finally, after showing how the characteristics of both classes were combined in the piano, he briefly described the opposition which the latter instrument met with before it grew into public favor, and closed with a few words of enthusiastic praise for the pianofortes manufactured by our own American firms.

The lecture was rendered doubly interesting by the fund of humorous anecdotes with which the historical and mechanical details were interspersed; and doubly valuable to the student by the selections from the works of Bach, Handel and other authors, played by Mr. Otto Bendix on the particular instrument for which it was written, thus giving a correct idea of all the varieties in tone color and other prominent characteristics. A full report of the lecture must be reserved for a later issue of the HERALD.

## CONCERTS.

April 23th, Entertainment by the School of Elocution. Program: Romeo and Juliet. Balcony and Potion Scene. Romeo, Mr. Neil J. Tracy, Juliet, Miss Fay Richards; The Hunchback. Modus, Mr. Walter F. Earle, Helen, Mrs. Lillian M. Stahl; Julius Caesar. Act 1st, Mob Scene; Act 2nd, Scene 1st., Conspirators' Scene; Act 3rd, Scene 1st, Assassination Scene; Act 4th, Scene 3rd, Tent and Ghost Scene.

April 24th, chamber concert given by Mr. Benjamin Cutter, assisted by Mr. Carlyle Petersilea, pianist, Mr. Leo Schulz, violoncellist, Miss Mamie Hale, Miss Grace Paul, vocalists. Program: Sonata, Op. 1, C minor, for piano and violin, andante, finale, Benj. Godard; Songs, The Maiden and the Butterfly, Love's Gain, B. Cutter; Five Bagatelles, Op. 20, for viola and piano, When my eyes first beheld thy face, Melancholy, Is it I, or is it he, Serenade, How glad was I when she said, Yes, B. Cutter; Song, A Tragedy, B. Cutter; Trio, Op. 22, E-flat major, for piano, violin and violoncello, allegro jubilante, adagio mesto, allegro vivo, B. Cutter.

April 28th, Organ recital for graduation, given by Mr. S. Newton Cutler, pupil of Mr. Geo. E. Whiting, assisted by Miss Martha E. Boggs, soprano, Mr. John C. Kelley, violinist, Mr. Walter J. Kugler, accompanist. Program: Prelude and fugue, G major, Bach; All Things, Oh Maiden, Dost Know, Rotoli; Sonata, A major, Mendelssohn; Souvenir de Haydn, (Variations on Austrian Hymn), Léonard; Suite in D major, fanfare, allegretto, finale, Lemmens; Jerusalem, piano and organ accompaniment, Parker; Andantino, March, Best's arrangements, Spohr.

May 1st, soirée musicale. Program: Allegro from Concerto in E-flat, Mozart, Miss Hattie L. Dexter; The Blind Girl's Song, Gioconda, Ponchielli; Frühlingsnacht, Schumann, Miss Minnie Veasey; Barcarole, Moszkowski, Miss Emily Hamsher; Folies d'Espagne, Corelli, (1653-1713) Mr. James Martin; Andante Spianato e Polonaise, Op. 22, Chopin, Miss Gertrude Friedmann; Recitative and Cavatina, Tancredi, Rossini, Miss Fannie Thompson; Concerto in G minor, molto allegro con fuoco, Mendelssohn, Mr. Wade R. Brown, andante and finale, Miss Chandler.

May 13, organ recital for graduation by Mr. George Shaul, pupil of Mr. Geo. E. Whiting, assisted by Miss Nellie V. Parker, soprano; Mr. John C. Kelley, violinist; Mr. Walter J. Kugler, accompanist. Program: Prelude and Fugue, C major, Bach; Ave Maria, organ accompaniment, Luzzi; Sonata, D minor, allegro con brio e con fuoco, adagio, allegro con brio, Van Eyken; Romanza Andaluza, Spanish dance, Sarasate; Bridal Song, Jensen; Fantasia, in C major, Wely; Spring-song, violin obligato Weil; Au Printemps, Gounod; Festive March, Smart.

May 7th, organ recital for graduation given by Miss Annie M. Watermann, pupil of Mr. H. M. Dunham, assisted by Miss Viola Winchester, soprano, Miss Carrie Norton, accompanist. Program: Fugue in B minor, Bach; Romanza from Symphony, La Reine de France, arranged by W. T. Best, Haydn; Grand Chœur, in D, Guilmant; The Better Land, Cowen; Sonata, in G minor, allegro moderato, adagio, allegro molto, Dunham; Pensée D'Automne, Massenet; Rhapsodie, in A minor, Saint-Saëns; Coronation March, arranged by W. T. Best, Meyerbeer.

May 12th, soirée musicale. Program: Italian Concerto, andante and presto, for pianoforte, Bach, Miss Edna C. Hempleman; Leave me not dear heart, Mattei, Miss Helen S. Greene; Suite, in D minor, for organ, Lemmens, Mr. S. Newton Cutler; Murmuring Breezes, Jensen; Nel Furor, Bellini, Mr. John D. Beall; Saraband, Loure, for violin, Bach, Miss Nobu Koda; Concertstück, for pianoforte, larghetto, allegro, appassionato, marcia, finale, Weber, Miss Mary Wight.

May 8th, pianoforte recital given by Mrs. Lillian Lord Wood, post-graduate course, pupil of Mr. J. D. Buckingham, assisted by Miss Grace Paul; Program: Sonata, Op. 28, allegro, andante, scherzo, rondo, Beethoven; Grilles, Schumann; Etude, F-sharp, Henselt; Abend-lied, Schumann-Raff; Giga con Variazioni, Raff; Aria, from Queen of Sheba, Gounod; La Campanella, Tarantella, from Venezia, Liszt;

May 15th, organ recital given by Mr. George E. Whiting, assisted by Mr. W. H. Dunham, tenor, Signor Augusto Rotoli, accompanist. Program: Toccata, Doric Mode, Bach; The Bell Fugue, Krebs; Salve Dimora, Faust, Gounod; Kyrie Eleison and Gloria in Excelsis Deo, mass in F minor, Whiting; Nazareth, Paraphrase by G. E. Whiting, Gounod; Serenade, Schubert; Songs my mother taught me, Dvorak; Sonata, D major, Mendelssohn; Pastorale, Whiting; Selection from The Flying Dutchman, Introduction, 3rd act, Senta's Ballad, Chorus of Sailors, Wagner.

May 17th, organ recital for graduation given by Miss Alice Marion Greer, pupil of Mr. Geo. E. Whiting, assisted by Mr. George J. Parker, tenor, Miss Annie G. Lockwood, accompanist. Program: Sonata, A major, Mendelssohn; I Greet Thee Now, Serenade, Schubert; Prelude and Fugue, G major, Bach; Andantino, Spohr-Best; Variations, A major, Hesse; Question, Waiting, To the absent one, Mendelssohn; Rhapsodie, E major, Saint Saëns; Grand Chorus, D major, Guilman;

May 21st, piano recital given by Miss Helen Ruth Ingalls, pupil of Mr. Edward Hale, assisted by William H. Dunham. Sonata, Op. 31, No. 3, allegro, scherzo, menuetto, presto con fuoco, Beethoven; Thou art like unto a flower, Rubinstein; Matin Song, MS., J. K. Paine; Prelude and Fugue, in G major, Bach; Ballade, Op. 47, Chopin; Best of all, Moir; Berceuse, Chopin; Erikönig, Schubert-Liszt.

May 22nd, pianoforte recital by Mr. Carl Faelton. Program, Fantasia, C minor, No. 2, Mozart; Sonata, C major, Op. 53, allegro con brio, introduzione—adagio molto, rondo—allegretto moderato—presto, Beethoven; Suite, E minor, Op. 72, preludio, minuetto, toccata, romanza, fuga, Raff; Duetto, A-flat, Op. 22, No. 6, Scherzo, E minor, Op. 16, No. 2, Mendelssohn; Toccata, C major, Op. 7, Schumann.

## GLEANINGS FROM MR. ELSON'S LECTURES.

### THE HUMOR OF MUSIC.

Humor in music existed in most early times, as may be seen in Aristophanes' burlesque of Socrates.

During the middle ages the intense seriousness of life crushed out all sense of humor; the English, Scotch and Irish were the only peoples to show any humor in their music during this time.

All great composers have had some sense of humor; not predominant, but present.

J. S. Bach showed humor especially in his "coffee cantata."

Haydn was humorous in the very essence of his south-Austrian nature. The "Surprise Symphony" and the "Toy Symphony" are plainly practical jokes.

Mozart's sense of humor was largely developed and he gave all the gambols of music from the daintiest to the coarsest.

Beethoven's humor was naturally affected by his great deafness. His note-books are full of jokes, however, and he was fond of practical joking of a very rough type. The humor in the 8th symphony is very fine, and is at its height in the 6th.

The scherzo of Mendelssohn's Scotch symphony is

full of dainty fun. The overture of Midsummer Night's Dream is full of the finest humor.

Brahms displays a sense of humor in the Academy Overture.

In the past, musical riddles have been much in vogue among composers.

## ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Mr. J. W. Hill, '80, sailed for England on last month. Mr. Hill intends to remain abroad for five months for study and recreation.

Married—At Topeka, Kansas, May 1st, 1900, Miss Lily M. Starrs and Mr. Ralph H. Gaw. Mr. and Mrs. Gaw will reside at 1313 Topeka ave., Topeka, Kansas.

An excellent program from Westminster, Pa., shows what grade of work Mr. F. M. Austin is doing. Mr. Austin is one of the most progressive graduates of the institution now in the field.

Miss Carrie E. Day, '87, has been engaged as teacher and supervisor of music in the public schools of Winnipeg, Manitoba. Miss Day is also engaged in teaching private pupils and is very busy.

Mr. F. H. Colby organist in Fond du Lac, Wis., was pleasantly introduced to the public by a reception tendered him, at which he played numbers from Liszt and Wieniawski. A press review spoke highly of his playing.

Miss Clara P. Hiller, '88, has been re-engaged for 90-91 to teach in the Science Hill School at Shelbyville, Ky. On commencement day "King René's Daughter," the cantata by Henry Smart will be given under her direction by soloist and a choir of twenty-five voices.

Speaking of a late concert in that place the *Attleboro Sun* says "The piano solo by John C. Kelley, the young pianist who is a great favorite here was received with a great deal of well-merited applause. As an accompanist he is unsurpassed, and during the evening, did splendid work in this line."

Miss Inez E. Shannon has been re-engaged for 90-91 to teach at the Peddic Institute, Hightstown, N. J. With her associate Mrs. H. E. Slaught (formerly Miss Mae Davis of the N. E. C.) she has given several recitals during the school year. The last recital has the credit of being the best pupil's recital ever given in the school.

The local papers give notices of the recent vocal recital given by Miss Ida S. Alward at the Montpelier Sem., Vt. From the *Argus* we clip; "All the beautiful passages of her selections were expressively and delightfully rendered, and in the difficult runs her vocal powers were displayed to find advantage. Miss Alward was assisted by Messrs. F. W. Bancroft, D. S. Blanpied, George E. White, and B. H. Riggs, a pupil of Mr. Blanpied's.

The *Minneapolis Tribune* in its reference to Easter services, speaks at length and in enthusiastic terms of the program of the First Congregational Church of which Mr. Charles H. Morse is organist and director. The morning service included "The Heavens are Telling," by Haydn, and

Gounod's "Unfold ye Portals Everlasting," and in the evening Gounod's entire Communion Service in G was given by the choir.

The choir of the Bromfield Street Church, Boston, organized three years ago by A. W. Keene, '83, is said to be giving the best of satisfaction to the congregation. Besides the music for the regular church services the choir is studying the larger choral works and within the last month has given three concerts. At two of these, *Miriam's Song of Triumph* by Schubert was sung. All the vocal solo parts in these concerts were sustained by different members of the choir.

Mr. T. D. Davis sends us from Shenandoah, Ia., the program of a fifth recital which is a testimony to a high grade of work. No doubt the appearance of Tam O'Shanter upon it may be forgiven in the presence of such other names as Bach, Chopin and Mozart. It must certainly be admitted, too, that that famous composition and fellows of a like brood have furnished a manner of nutriment to much musical life that apart from it would have quite surely starved to death.

Considerable activity is reported from Milwaukee, Wis. The Choral Union—130 mixed voices conducted by Frederic Archer—gave "The Mount of Olives" on the 1st of May; about the same time occurred the 40th anniversary of the Milwaukee Musical Society, which was celebrated, in particular, by performances of Orpheus of Gluck. May 3rd. the Scotch Select Choir gave its first concert under the direction of Mr. Archer. Further events are the appearance of the Boston Symphony Orchestra under the auspices of the Arion Club, and the presentation of the Forty Second Psalm, and Bruch's "Bushes and Alders."

Emerson's advice to students is worth following; He says, "Hitch your wagon to a star, and with high, progressive ideals, you cannot fail of causing others to believe in you and in their own abilities."

"Music is a thing of emotion; emotion is connected with thought, which itself is connected with action, and action is connected with conduct; conduct is connected with the moral life—with the doing of right or wrong—and thus the essential connection of the two become manifest. Many go wrong in this world because their emotions and feelings are undisciplined or undirected. If music were a thing of emotion or feeling, could they doubt that music has an immense future in the civilization of the world in the direction of recreating, kindling, directing and disciplining the emotion of the human heart; and if this be the case would they any longer deny there is a distinct and cogent connection between music and morals?"

Hebrew music was probably founded on that of the Egyptians. Their singers were divided into bodies under leaders and sang responsively. They had many stringed and winged instruments as had the Egyptians. But no ancient nation knew aught of harmony. Greek music was a sonorous declamation sustained by the lyre and some pleasant notes from the flute and pandean pipes. The lyre possessed few strings and only played the notes of the voice. Roman music was but an echo of the Greek.

The graduating class of the present year will probably be larger than that of any preceding year, and the students give evidence of a higher grade of work than has been given by any former class.

"A woman who cannot sing is a flower without perfume."

## REVIEW OF RECENT CONCERTS.

### IN BOSTON.

The season of 1889—90 is moribund; the symphony orchestra have ended their series of concerts and have gone west, not to grow up with the country, but to elevate the standard of symphonic taste in the occidental regions; the clubs have completed their vocal concerts, and even the piano recitals begin to grow less frequent. The last program of the Symphony orchestra was somewhat of an astonishment, for it gave no great orchestral novelty, and the symphony was Beethoven's Fourth, not one of the greatest of the immortal nine. It was well played, and Mr. Nikish's reading was conservative and well-considered. The concert ended with the prelude to the Mastersingers, the same piece with which the season began, therefore the symphonic course was in Rondo form, its end being like its beginning. But the effect of this work as well as of the symphony, was marred by a piece of musical fireworks which came between them; to give Paganini's *Moto Perpetuo*, arranged for 32 violins in unison, was a Gilmorean effect which I should scarcely have expected to meet with in these concerts. It was given with an ensemble that was simply marvelous, but, for all that, it must have grieved those who look for higher things at these concerts.

As regards the club concerts, one was very educational, the second very bright, and the third, (the Cecilia) was given just as we went to press. The Boston Singers' Society gave a program that was admirable both in its educational style, and in the manner in which it was sung. Mr. Osgood is doing a work similar to what Mr. Caryl Florio has been doing with the Palestrina Society in New York, and presenting the works of the composers of the 15th, and 16th centuries. How many people there are who imagine that music began with Bach and Handel, and ignore the fact that there was a great school before the time of these two composers. To bring back the memory of those who first ploughed the field and made the modern music possible, is a worthy task and the old music is more than merely curious, it is stately and beautiful, even if less emotional than we are accustomed to hear in these modern days. The earnest character of the first part of the program counterbalanced by the bright style of Part 2, and the introduction of a choir of boys' voices to sing the treble as in olden days, made the concert altogether an enjoyable one.

The Apollo Club Concert was in a lighter vein, just right for a dessert to the long musical season. Not only did the chorus sing with a dash and brilliancy that was contagious, but the solos of Miss Mary Howe and Miss



Maud Powell were exquisitely given, while the mystical chorus by Mr. Lang was a source of irresistible merriment. The Apollo Club, after its season had been successfully ended, gave itself up to pleasure, at its semi-annual supper, where mirth and marionettes reigned supreme. To hear Messrs. Winch and Morawski sing that naval duet "The Lord is a man of war" was inspiring, but the humorous elements of the program were yet more so. These, however, are probably not regarded as public property.

The piano recitals have still been numerous. First came the prince of Chopin players—Vladimir de Pachmann. This pianist is sui generis, and it is impossible to compare him with other pianists, for he is as erratic as any one who has yet appeared on the concert stage. He converses with his audience, he makes innumerable gestures, he scolds, he hisses latecomers, he applauds himself—and yet he plays Chopin as I have never heard him interpreted. Yet he is not equally great in all the moods of the composer; in the shorter pieces, however, he is incomparable. D'Albert seemed any thing but a Chopin player, after hearing de Pachmann, but D'Albert is at his worst in Chopin, whom he makes too gigantic and robust, not that I believe in the sentimental Chopin either. Madame de Pachmann is also an artist of great rank, and in a more versatile style than her husband. Her playing of Mendelssohn's Variations Sérieuses was delightful in its sweetness and tender melancholy, and Rubinstein's Barcarolle was especially dainty. Another pianist who has made a Boston début recently, is Miss Adele Lewing, who gave a long program entirely from memory, and with considerable technique, but she has a tendency to go to extremes in her forte and piano effects.

D'Albert and Sarasate gave their farewell concerts before rather poor houses and, as if we had not new pianists enough, they brought along Mme. Berthe Marx who played with Sarasate in some concerted works. The Andante with variations from the Kreutzer sonata, was not a great success. It was given in a light and perfunctory way, quite out of the true school of Beethoven. In transcriptions and compositions of his own the violinist was much better, and his technique was, as ever, marvellous. Madame Marx must be complimented on the perfect ensemble attained in the concerted music in which she appeared. D'Albert was grand and Leonine as usual. Music Hall is not an ideal place for a piano recital, and at times he was obliged to overforce, but his performance of the Waldstein sonata, and of Beethoven's Op. 109 was splendidly effective. And now as a light conclusion to a heavy season, comes the Strauss orchestra and gives us dance rhythms, which, as they have the endorsement of Wagner and Brahms, we may accept without lowering our dignified Boston standard of taste.

L. C. E.

Our General Review of the close of the musical season, Reports of Festivals, etc., will appear in full, next month.—ED.

The scholastic music had no art, the popular music no science.

## FOREIGN CORRESPONDENCE.

### SPECIAL CORRESPONDENCE—FROM PARIS.

DEAR HERALD:—I closed my last with the statement that in ninety-nine cases out of every hundred, a pupil will fail in passing examinations for the Paris Conservatory. I wish to add that a young lady had best not try them. Were I sure that a lady friend of mine would pass, and enter as a titled pupil, I would say Don't Come. Readers of the HERALD may as well have the benefit of my knowledge, as to come and find out matters for themselves. I ought to have said in my last when speaking of solfège, that the course here in the Conservatory lasts two years, and that no one can enter the harmony class without first having finished that course.

A young lady should not come here unless accompanied by an elder person; and it is much better to follow generally accepted society rules than to attempt here the freedom that girls have in America. Some assert themselves and try to be "true Americans," but I have never yet known an instance where it was not regretted. Your teacher will mistrust you and your boarding-mistress show a marked coldness. Unless you have some older person upon whom you can call, you will find yourself in embarrassing and unpleasant positions. You need a *chaperon* when you go to a lesson, when you shop and when you promenade. You cannot receive a gentleman visitor unless the *chaperon* sits in the corner, and you must not go to a concert alone with a gentleman even in the daytime. To walk with him two blocks alone is supposed to be an admission that you belong to the *demi-monde*—that is, it will be so supposed by those French men and women whose confidence you wish; the other class will think nothing about it, and you don't care if they do.

The yearly *matinée* given by pupils of Madame de la Grange occurred Monday, March 24, at 2 P. M. The program may be of interest to some and so I append it. It will be seen that the majority of the pupils were Americans, and the query forced home to many must have been "Is this a fair representative of American singers studying abroad?" If so, the outlook is disappointing. There was no individuality about the singing, they all sing exactly alike, and most of them sang sharp. One notable exception was the singing of Miss Buckley of Detroit, formerly a pupil of the late Mrs. H. E. Sawyer of Boston. Miss Buckley has a full mezzo-voice of extended compass and sings with great expression and artistic breadth.

Godard's *Dante* is to have its *première* the 25th of present month. The romantic story has been written by Edouard Bleau and deals with Dante's early life and love of Beatrice. She is lost to him, for a season, and during one of his wanderings he makes a pilgrimage to Virgil's grave. He falls asleep beside the tomb, and in a dream Virgil comes to him, shows him the unseen worlds and at last Beatrice. She speaks to him and tells him where to find her. Awaking, he hastens to the convent where he hopes to find his lost love and arrives in time to receive her dying blessing.



Massenet's new opera is fast nearing its completion. The bass flute which he at one time thought of introducing has been abandoned.

Saint-Saëns' *Ascanio* has at last appeared, and altho it has all the attraction of a novelty it is generally pronounced monotonous. The peculiar incidents of its production have made two men famous—the composer of the music and Monsieur Louis Gallet, the librettist. Before this reaches you much will have been written in the American papers about the “sudden and mysterious disappearance of Mons. Saint-Saëns.” It was first announced that he had become insane and had been locked up in a mad-house at Germain. In a few days it was said that he was in Spain, then in Algeria; then that he had committed suicide. No one knows where he is. He has lately come into possession of a large property, and not long ago was divorced from his wife. There were no children, and since his disappearance a remote country cousin has come to Paris and stated her belief that nearer heirs have shut the poor man up in a prison where he is slowly dying.

The story has its comic as well as serious side and the papers make the most of it. One casts him on a desert isle. Children of the next generation will have fiction books—says the *Temps*—with illustrations of Saint Saëns-Crusoe fashioning a piano from dry boughs and teaching the monkeys how to sol-fa. Louis Gallet is, or *was*, a great personal friend of Saint-Saëns, and he is beset by friends, reporters, musicians, etc., who insist that he must know where the great musician is hiding. The following so well expresses the comic side of the story that I translate it for the HERALD:

#### A DAY AT MONSIEUR GALLET'S.

The servant.—Monsieur rang?

Mons. Gallet.—Yes, I wish my journals.

S.—Before I descend dare I ask if Mons. has news of Mons. Saint-Saëns?

Mons. G.—Hein?

S.—It's not for me, t'is for my husband who is so much interested in all art matters.

Mons. G.—*Non. Je n'en ai pas.*

S.—We will speak no more about it now, when Mons. pleases he will be so kind as to give us the latest. (goes out.)

Mons. G.—And my barber has not come yet!

Barber (entering).—Mons. has been waiting? I was detained by some clients who, knowing that I shave Mons. Gallet, said—“Ask him news of Saint-Saëns.”

Mons. G.—*Je n'en ai pas.*

Barber.—I would have liked something better for my friends, but as Mons. Gallet has no news—

Mons. G.—*Non.*

Barber.—Is Mons. sure?

Mons. G.—Hein? Oh-h-h-h!

Barber.—Mons. has cut himself. T'is the fault of Mons. who is so fidgety. Mons. will show the scar to Saint-Saëns—because it is his fault—and Mons. Saint-Saëns will be flattered. (goes out.)

(Some one rings.)

A Monsieur (entering).—Pardon, Mons.—it is with Mons. Gallet that I have the honor?—

Mons. G.—Himself.

Mons.—I have not the honor of being known to you. I am the tenant above, and passing before your door I permitted

myself to ring to ask if you had heard news of Mons.—

Mons. G.—*Non. Je n'en ai pas.*

Mons.—Ah, t'is unfortunate. I regret. T'is astonishing. (goes out.)

Postman (entering).—A registered letter.

Mons. G.—Bien, when must I sign?—*Voilà*—thanks friend—what are you waiting for?

Postman.—I am waiting till Mons. opens and reads his letter.

Mons. G.—? ?

Postman.—Perhaps there is news of Saint-Saëns inside and I confess that before I continued my round I would not be displeased—

Mons. G.—Will you get out of that door?

Postman.—Ah! Monsieur is not kind. I am well known in the quarter and everybody will say, “you have seen Mons. Gallet and he has given you news of Saint-Saëns?” Mons. by his silence disgraces me.

Mons. G.—*Allez au Diable!*

(Postman goes out, indignant.)

Mons. G. (ringing).—Bring me a breakfast; a beefsteak, potato salad and a little lobster.

Garçon.—Little lobsters are rare—we keep them for privileged guests.

Mons. G.—It appears to me that I am one of the faithful.

Garçon.—Mons. shall have the lobster on one condition.

Mons. G.—Well?

Garçon.—That he gives me news of Saint-Saëns.

Mons. G.—*Encore!*

Garçon.—At this moment we have crowds, because the proprietor has a placard on his door with these words, “*Fournisseur* to Mons. Gallet. We give the latest news of Saint-Saëns.”

Mons. G.—T'is well. Say to your proprietor that I will go to a *Bouillon*. (goes out and takes a car.)

Conductor.—Your six cents.

Mons. G.—Here they are.

Conductor.—Add to them, I pray you, news of Saint-Saëns. (To the others.) This is Mons. Gallet.

Everybody.—Yes, yes, news of Saint-Saëns.

Mons. G.—*Je n'en ai pas.* Conductor, stop this car.

(He descends.)

Con.—But you have not arrived, Mons. Gallet—Mons. Gallet—

(At this name a crowd gathers around Mons. Gallet and expresses lively sympathy for Mons. Saint-Saëns.

(*Paris Figaro.*)

HOMER A. NORRIS.

No progress is possible without a high aim, diligence and self-denial. This applies to progress in the arts as well as in morality.—*Karl Marx.*

A fresh pianoforte salesman being asked by a young lady if he had any nice pieces, petrified her by replying that he sold his pianos whole.—*Ex.*

When Handel's Messiah was first given in London, the composer was congratulated on having successfully entertained the whole city for a week. His reply was in his usual outspoken manner. “I did not wish to entertain the town; I wished to do it good.”

## FR/M LONDON.

A year ago a very striking symphony by Mr. Frederic Cliffe—of which I have had to speak more than once—was produced at the Crystal Palace on the Saturday between Good Friday and Easter Sunday. This year, on the same day in the ecclesiastical year, a similar novelty by another young Frederic was likewise produced. This was a symphony in A by Mr. Frederic Lamond, which had already been performed at Glasgow in December. It is not surprising if in a young composer's first effort at Symphony writing there should be reminiscences of Beethoven and Brahms; but there is no slavish imitation, and the work as a whole shows that its author is not lacking either in original ideas, or in skill to use them effectively. The composer did not conduct his own work, but he displayed during the concert his talents as a pianist in Saint-Saëns's Concerto in C minor.

A new and promising young soprano named Miss Margaret Davies sang the waltz from Gounod's "*Romeo and Juliet*," which opera was chosen by Mr. Augustus Harris for performance at Drury Lane in the evening, when the Carl Rosa Company commenced a short season of English opera. Hence those of his patrons who had been at the Palace in the afternoon heard the same air sung by two different sopranos within a few hours of each other. The Drury Lane performance naturally recalled the very fine rendering of the same opera in French at Covent Garden last year, when M. Jean de Reszké and Madame Melba played the hero and heroine. If Mr. McGuckin and Mlle. Zélie de Lussan, who took the same parts in the English version, did not quite come up to the level of their predecessors, both their acting and singing were far above mediocrity. The smaller parts were also satisfactorily filled, especially Mercutio by Mr. Celli, Friar Lawrence by Signor Abramoff, Capulet by Mr. Eugene, and Tybalt by Mr. Child. When the opera was first produced in England in Italian in 1867, an English translation was made for the opera-books by Mr. Farnie. This translation, with a few slight alterations, is now used at Drury Lane; and the small part of Paris, which was excised in the French version at Covent Garden last year, has been restored, whilst the Prologue and new Finale to the third act have been retained.

Two popular Gypsy operas were given on Easter Monday—"The Bohemian Girl" in the afternoon and "*Carmen*" in the evening, the heroines in which were respectively played by Miss Fanny Moody and Mlle. de Lussan. The next night "*Faust*" was given with Signor Runus and Madame Burns as Faust and Marguerite.

On the 10th "*Mignon*" was produced, the part of the heroine being played in the most charming manner by Miss Fannie Moody. Miss Amanda Fabris displayed good execution—the I cannot say that the quality of her voice is pleasant—in the part of Filina.

Mr. John Childs, who has an excellent voice, sang well and acted fairly as the hero, tho he is not tall enough for an ideal operatic tenor.

On the 12th Wallace's *Lurline* was revived, with Madame Burns as the water spirit, but it did not prove an attraction, and, having been repeated before a still smaller audience, it is not likely to be done the third time.

On the 16th Mr. Henschel, with a somewhat smaller band than he employs at the Symphony Concerts, commenced at St. James's Hall a series of what he calls "Young People's Orchestral Concerts," intended to familiarize young students with such orchestral works as are most capable of being understood at a first hearing. Thus his first program included three movements of Bach's Suite in D, a Symphony of Haydn's in G, some ballet music by Gluck and the overture to "*William Tell*."

The Palace program on the 12th consisted entirely of familiar excerpts from the works of Wagner.

On the 15th there was likewise a lack of novelty, but the concert was marked by the re-appearance of Madame Sophie Menter, a pianist who has not played at the Palace for eight years. She gave a rendering of Schumann's Concerto, which, if not entirely satisfactory throughout, was at least conspicuous for great energy wherever that quality was in the least needful, and also sometimes when it was not.

On the 22nd the one absolute novelty of the Carl Rosa season at Drury Lane received its first hearing. This was Dr. Cowen's opera of "*Thorgrim*." The book, by Mr. John Bennett, contains some fine writing, but the story and the characters are exceedingly lacking in strong and genuine human interest. The plot is laid in Norway in the 10th century, and the characters are thoroughly pagan. If there is one calculated to excite any sympathy it is the heroine Olaf, who is to be forced into a marriage with a man she dislikes. It cannot be said, however, that the one she prefers is a very attractive sort of hero from a modern and civilized point of view. In the first act he murders on the spot a man who insults

him, without even giving him the chance of fighting a fair duel. In the second, without any adequate cause he insults and forswears allegiance to his king, and turns pirate; whilst in the fourth, he challenges his half-brother to mortal combat merely because he will not yield to him his promised bride; and when the challenge is not accepted, carries her off by force. With such a story to deal with it is admitted on all hands that Mr. Cowen was placed at a disadvantage, and that his opera as such will live, I very much doubt. At the same time there are separate solos and choruses which may very well become popular with soloists and choral societies. I do not mean to imply by this that the music is not dramatic or that it retards the action of the story. As a rule it does not do so; but still it is not welded together with the hand of a Wagner, nor has it a number of leading themes in the Wagnerian sense. It is, in its dramatic character, far in advance of the works of Balfe and Wallace, and with a better story to illustrate. I have little doubt that Mr. Cowen could produce something better than "*Thorgrim*." The part of the passionate hero was well filled by Mr. McGuckin, and Mlle. Zélie de Lussan imparted considerable charm to the part of the heroine, Olaf. The other characters had also satisfactory representatives, and the work as a whole had a very favorable reception. At the second performance some few excisions were made, the most important being that of a march when the king's guests are assembling at the palace, which all the critics said recalled the similar situation in "*Tannhäuser*." This, however, is by no means the only incident which recalls Wagner's dramas. At the very opening the king comes up the river in a boat and is received by a chorus of welcome from those who have been looking out for him, which reminds one of the arrival of Lohengrin. In the third act there is a love duet for Thorgrim and Olaf, in a forest, which is interrupted by the arrival of Olaf's betrothed, which recalls the garden duet of Tristan and Isolde and the appearance of King Mark. In the fourth we have a bridal procession recalling the second act of *Lohengrin*, and at the end Thorgrim's vessel is seen sailing away, which recalls the close of the last-named opera.

The characters, moreover, bear a certain superficial resemblance to Wagner's creations. Thorgrim himself of course falls far below the Knight of the Grail in true dignity; but his half-brother, Helgi, stirred up to envy and jealousy by his mother, may be compared to Frederick similarly tempted by his wife; the mother, Arnora, may be compared to Ortrud; the King Harold to the King Henry, and the persecuted and soliloquizing Olaf, to the falsely accused and dreamy Elsa. This is a pretty fair number of parallelisms to Wagner to be found in a poem written by an author who throughout his literary career has been opposed to him.

On the 23rd the Royal Choral Society closed its season with an excellent performance of Sullivan's "*Golden Legend*" at the Albert Hall, which was crowded in every part.

The next night a new Symphony in G by Dvorák, conducted by the composer, was produced at one of the Philharmonic Concerts, and met with a most enthusiastic reception. In the words of a leading critic—"A more delightfully fresh and tuneful orchestral work has not appeared for a very long time." No wonder, therefore, that the composer was recalled three times. Mr. Sapellnikoff, the Russian pianist who first came amongst us last season, again appeared, and by his rendering of Hensel's difficult Concerto in F minor, confirmed the favorable impression which he had previously created. On the 25th he appeared at the final concert at the Crystal Palace, and played the complex second Concerto of Tchaikowsky, which was performed for the first time at these concerts. Another novelty was an orchestral piece in four movements called a Serenade, by Miss E. M. Smyth, who studied at the Leipsic Conservatory, and some of whose music has already been performed on the continent. The work cannot be described as a very ambitious one, but it was well received, and the composer will probably be tempted to take a higher flight next time.

The program also included some vocal novelties, viz., two well-written songs by Dr. Parry (sung by Miss McIntyre) and Schütz's "*Lamentatis Davidis*," which is a bass solo with accompaniment for four trombones and organ. The music is a dignified and impressive setting of David's lament for the death of his son Absalom, and was well sung from the organ loft by Mr. Henschel.

At the St. James's Hall on the same afternoon, the Bristol Orpheus Glee Society, which consists of about 80 well-trained amateurs, gave an excellent performance of glees, madrigals and part songs, interspersed with a few solos by professional vocalists.

The second of Mr. Henschel's Young People's Orchestral Concerts was given on the 30th, when the program included the overture to "*Der Freischütz*," Mozart's Linz Symphony, and Gounod's Funeral March of a Marionette.

The Crystal Palace Summer Concerts commenced on May 3, with a good performance of Sullivan's "*Golden Legend*."

The number of recitals and chamber concerts during the past month has been enormous, but it would take too much space even to enumerate them.

Death has removed from our midst a very aged composer, Mr. John Barnett, whose works were better known to a former generation than they are to the present. The most popular was the opera of "*The Mountain of God*."

W. A. F.

## MUSICAL MENTION.

### THE M. T. N. A.

The Music Teachers' National Association of the United States will hold its 14th annual meeting in Detroit, the proceedings absorbing the entire first week in July, an unusually interesting and profitable session is anticipated the following artists having accepted an invitation to participate.

Pianists—Rafael Joseffy, Mrs. Louis Maas, E. A. MacDowell, Arthur Foote, Calixa Laval, Edward B. Perry, Constantin Sternberg, Emil Liebling, Adolph Koelling, Mrs. Fannie Bloomfield Zeisler, Ernest Kroeger, Henry Waller, Julius V. Seyler and Miss Kate H. Jacobs.

Vocalists—Soprani: Miss Annie Wilson, Mrs. Ida Norton, Mrs. Corrinne Moore-Lawson, Mrs. Jessie Brown Caldwell, Mrs. E. D. Achden, Miss Annie Carpenter, Miss Jennie M. Stoddard. Alto: Mrs. Charles Wright, Miss Jessie Corlette, Mrs. B. L. Rouse. Tenors: Mr. Jules Jordan, and W. J. Lavin. Basses: Mr. Sylvain Langlois, and Mr. Francis Campbell.

The Detroit Philharmonic Club, the Mendelssohn Male Quartet and St. Paul choir (men and boys) of Detroit, under the direction of J. C. Bat-chelder, will also appear. The orchestral concerts will be under the direction of Theodore Thomas and by his famous orchestra. There will be five of these concerts, three exclusively American; also eight recitals and two concerts of ensemble music. A chorus of 300 voices will take part in the vocal works.

The essayists are as follows: James H. Howe, Charles Jarvis, Mrs. Fannie Bloomfield Zeisler, John S. Van Cleve, Waldo S. Pratt, Robert Bonner, A. A. Stanley, Sumner Salter, J. Frank Donahoe, Frederic Grant Gleason, Johann H. Beck, C. L. Capen, Edmund J. Myer, Emilio Belari, Jules Jordan, Johannes Wolfram and Charles W. Landon.

The entire day of July 5th will be devoted to the interest of the public schools. Messrs. Farrand & Votey, organ builders of Detroit, have generously built an instrument expressly for the organ concerts during the proceedings. The principal organists invited to play are S. B. Whitey, Clarence Eddy, E. M. Bowman, Sumner Salter, H. C. MacDougal, Louis Falk, Harrison B. Wilde and others.

Mr. Towers of Indianapolis, Ill., sends us a program of vocal music twenty-six numbers long. This is evidently a test merely of the several pupils taking part. The general ensemble is, as a matter of course, bad. The scheme lacks both unity and contrast and could hardly fail to make a weak or unfavorable impression on an audience, however excellent the individual work. The make-up of a tasteful and artistic program is no small recommendation to a teacher. These numbers before us, arranged in a group of concerts, wisely varied by, say, instrumental numbers, which an alliance with a fellow teacher might conveniently secure, altho' additional trouble and expense might be incurred, would leave a far more solid and agreeable impression. A praiseworthy feature of the program, however, must not be overlooked—a "chat" upon the general culture of the artist given by Mr. Towers himself.

\* \* \* In May, during the commencement exercises, the Choral Society of Hartford Seminary gave a very creditable performance of *Judith*, a new oratorio by Hubert Parry. This deserves special mention because of the significance of the work, and because it was the very first performance of it in America. A Boston orchestra, of which Mr. E. Mollenhauer is the leader, furnished the accompaniment. The soloists were Mrs. Jennie Patrick-Walker, Mrs. Virginia Marwick and Messrs. William J. Winch and Gardner Lamson.

There are many interesting bits of melody and some fine orchestration in *Judith*. It may be a really great oratorio—it is perhaps too early to pronounce a critical opinion. It is quite chromatic; it shows great facility in the use of contra-puntal devices; it contains some unsingable passages, and no little variety of rhythm, key, style, treatment, etc. Evidently Mr. Parry is a consummate musician.

On the next day the same Choral Society sang Mendelssohn's Hymn of Praise with the same orchestra, and with Mlle. Clementine de Vere, Miss Leigh, and Mr. Winch as soloists.

Both of these performances were such as any city might be proud of. But it is a sign of the times that a Theological Seminary should embark in such enterprises.

A concert of college songs given by Mr. Jas. H. Howe in Greencastle, Ind., must have been an entertaining affair. It promises well for this class of music that trained musicians are giving it their attention. No band of singers possesses so much genuine and hearty spontaneity as a group of cheerful young fellows around a tree on the campus or on the spacious entrance to a college hall. They sing because they love it and not for wages. They must have songs and they have a mind of their own about what the songs shall be,—the composer who can write successfully for them may be satisfied that, at least, his production possesses an element of life and reality. And no better service could be rendered the art than the allure-ment of these cordial youths into musical atmospheres where their luxuriant but wild tastes should be molded, not into dry and pedantic shapes, but into peaceful and well-proportioned and living forms. The clear-eyed amateur—the *lover*—is indispensable to the conservation of purity and soul in art—the professor degenerates usually into the crusty critic—and as for a lover, there is none like a genuine college boy. And into the service of our art he must by all available means be enlisted.

### NOTES.

Los Delibes' new opera "*Kassia*" will be brought out in Brussels.

Mme. Patti, while in San Francisco, subscribed twenty dollars to the Karl Fernes monument fund.

Minnie Hank has bought the villa Tribschön on Lake Lucerne, which was Wagner's residence when he composed "*Siegfried*."

Anton Doorek has received and accepted a commission to compose and conduct a new work of great importance at the Triennial Festival in Birmingham next year.

M. Saint-Saens has been discovered. It seems he has been traveling, and in accordance with his custom, left no address behind him, in order not to be bothered with letters or telegrams.

Alexandre Guilmant has been appointed a member of the examining committee of the Royal College of Music. At the close of his official work he will give a series of organ recitals in the leading English cities.

Samuel Fleischman, the San Francisco composer and pianist, who has been studying for six years in Berlin, will return home the coming autumn. He has been engaged by Marcus Henry to give a series of piano concerts.

**Mr. John Church**, a well-known pioneer in the music trade, died in Boston, April 19, of pneumonia. Mr. Church was the head of the John Church Company, Cincinnati; Root and Sons, Chicago, and of the Everett Piano Company, Boston.

**King Carlos** of Portugal, like his uncle, Dom Pedro, ex-Emperor of Brazil, is something of a savant. He is passionately fond of music, and is an accomplished musician. He speaks fluently seven languages, and has rare faculties in color painting.

**Miss Florence Pierron** has accepted a position in the quartet choir of Dr. Edward Everett Hale's Church. Miss Pierron possesses a contralto voice of fine quality which has been well cultivated; the church is to be congratulated on securing her services.

**Dr. Hans Richter** has signed a ten years renewal of his engagement as conductor at the Vienna Opera House. This puts an end to the idea that he will soon visit the United States, and to the report that his place will be filled by Mr. Gericke, former conductor of the Boston Symphony Orchestra.

A symphony by **Michael Haydn**, the gifted elder brother of the immortal Joseph Haydn, was recently brought to light and played at a concert in Dresden, where it was received with much favor. The symphony has not been heard in public for a century. Michael Haydn enjoyed a great reputation in his time as Cathedral organist at Salzburg and was one of the earlier teachers of Carl Marie von Weber.

**The Queen of Belgium**, who is passionately fond of music, has in her palace a telephone connecting with the "Théâtre de la Monnaie." During one of the rehearsals of "Esclarmonde," the orchestra failed to execute a shag to the taste of the composer, for there was heard a formidable "big, big D." Then a call at the telephone, and a voice graciously observing; "Pardon me, but the Queen is listening. Can't the rehearsal go on without swearing?"

**John Barnett**, one of the most prolific composers of his day, died at Cheltenham, England, April 17. Mr. Barnett was born in 1802, and at a very early age developed a talent for composition. While still a boy he wrote two masses. His "Lyrical Illustrations of the Modern Poets," brought out in 1834, gained him a world wide celebrity. He withdrew from public life in 1841. Mr. Barnett leaves many unpublished songs, and several operas, one of which is written to a libretto of Sheridan Knowles.

The musical intercourse between France and Russia tends almost daily to become closer and closer. We read that M. Colonne has paid an extraordinarily successful visit to Moscow, where he not only conducted the Opera and the concerts of the Conservatorium, but also gave a concert at which he produced a great number of works by French composers. M. Rimsky-Korsakoff, an eminent Russian musician, already well-known in France, is about to give a concert consisting entirely of Russian music.

**Samuel Fleishman**, a young San Franciscan who has been studying the piano in Berlin, is soon to return home. He was heard here in a concert just before his departure, in August 1883, and two years ago the news reached us that he had achieved a success at his first public concert in Berlin. He has tried his hand at composition, too, with no small degree of success, as was shown by the romance from a *suite* for a string orchestra, composed by him, which the Mendelssohn Quintet Club, of Boston, produced here not long ago. He will give a series of concerts in San Francisco, and the neighboring towns soon after his arrival.

**Miss Augusta Lowell**, the enterprising organist of the Church of the Incarnation, Madison avenue and 35th street, New York, has received well-deserved congratulations upon the success of her brilliant organ recital, which consisted of the works of the following American composers: George H. Chadwick, Dudley Buck, Eugene Thayer, John K. Paine, F. Grant Gleason, Gerrit Smith, H. H. Huss, Saml. P. Warren, John K. White, Wm. Dayas and John P. Morgan. Miss Lowell was formerly a resident of San Francisco, and studied under Mr. John P. Morgan, during the few years of his sojourn in California in search of health. Miss Lowell does not hesitate to attribute her successful work in recent years to her faithful training under this eminent musician and organist.

The **Composer's Society** has made public the results of the competition of the year 1890, as follows:

1. For a concert piece for piano and orchestra, prize 500 francs, offered by Pleyel; no award.
2. For a lyric scene with piano accompaniment, prize 200 francs; no award.
3. For a short Mass for three voices, prize 200 francs; no award.

4. For an *Andante* and *Allegro* for flute, English horn and harp; prize 200 francs; no award.

5. For a fantasia for organ; prize 200 francs; awarded *ex æquo* to MM. Rousseau and Boelmann. The results of these competitions prove either the incapacity or the indifference of the young generation of French composers, and at any rate is not a very encouraging prognostic for the future of French art.

**Mr. Sim Reeves**, whose brilliant career is drawing to its close, speaks thus of the rapacious nuisance, "the encore fiend:" "Your encore monger cares nothing about symmetry, or balance, or cohesiveness, whether the occasion be the lyric stage the oratorio performance, the benefit and ordinary concert, or (that most dearly loved, desirable of all) the ballad concert. He wants to hear more than he has bargained for, and if his demand is not yielded to, he will hoot, and bray, and hiss when an attempt is made to perform the next piece, as if he belonged to the long-eared quadrupeds or feathered biped tribe. And so we occasionally have what the newspapers term "a scene," an exhibition of "arrayism," that disgraces our boasted civilization.

The second convention of the New York State Music Teachers' Association will be held at Saratoga Springs, June 24, 25, and 26. The following papers will be read: "The Tremolo and How to Correct It, and How to Attain a Clear Enunciation," by Mme. Louise Campiani; "The Voice in Song, Speech and Whisper, as shown by the Larynxscope," by Ephraim Cutter, M. D., L. L. D.; "Sight Reading, How Best Attained by Adults," by Mr. Frank Damosch; "Expression from the Stand-point of the Composer," by Mr. Edgar S. Kelley; "Correct Use of the Voice and Normal Tone Quality in Children," Mr. David H. Kelsey; "The Equalization of the Vowel Sounds of the English Language," Mr. Edmund J. Myer; "The Tonic Sol-fa Notation, and the Staff Notation. Their Differences and Advantages," Mr. E. E. Scovil; "A Brief Story of the Flute," Miss May Lyle Smith; "Choral Societies as an Element of a Musical Education. How to Organize and Sustain Them," Mr. J. W. Sufferin; "Thinking and Doing, or Right Mental Action in Musical Performance," Mr. Herse D. Wilkins; "Choirs—Quartet, Mixed Chorus and Boy Choirs," Mr. Charles White.

At the banquet which was given at Hotel Brunswick, New York April 24th, to the Piano and Organ Manufacturers of the United States, there were present 300 gentlemen connected with the various industries that comprise what is usually known as the music trade. Ex-President Cleveland, who was one of the invited guests, closed his speech in the following words: "I cannot forbear, in conclusion, a reference to the manner in which your busy manufactures and the salesrooms of your wares are related to the love and joy and hopes and sadness and grief and worship of God which sanctify the American family circle.

"In many a humble home throughout the land the piano has gathered about it the most sacred and tender associations. For it the daughters of the household longed day by day and prayed in dreams at night. For it fond parents saved and economized at every point and planned in loving secrecy. For it a certain Christmas Day, on which the arrival of the piano gave a glad surprise, was marked as a red letter day in the annals of the household.

"With its music and with simple song each daughter in her turn touched with love the heart of her future husband. With it the sacred hymn and family prayer are joined in chastened memory. With it, closed and silent, are tenderly remembered the days of sickness, the time of death and the funeral's solemn hush.

"When the family circle is broken and its members are scattered, happy is the son or daughter who can place among his or her household gods the old piano."

The new opera by St. Saëns entitled "Ascanio" was produced at the Grand Opera, Paris, on March 21st. The following passages from "Le Guide Musical" contain a succinct opinion:—"Mr. Saint-Saëns' score, tho naturally full of talent and containing some excellent numbers, is yet anything but a work of the modern school. Instead of moving with the times, the composer appears to have made a step backwards, and renouncing lofty flights and noble conceptions, he has adopted a mixed style, charming and refined to be sure, but its uniform elegance sometimes induces monotony. "Ascanio" is a work conceived in an unobtrusive and delicate key, avoiding pretensions as much as possible, but wanting relief, somewhat *floue*, and without the voluptuous embodiment and poetic exaltation which stir the emotions. In spite of the composer's great power and immense musical fervour his invention appears less fertile than in his previous works; the orchestration is undoubtedly solid and substantial, and plainly aims, this time, at sweetness and moderation;

sobriety, smoothness, and lightness are its predominant qualities, but these are occasionally gained by the loss of striking colour, vigorous tone, and the union of polyphonic harmonies with passionate themes. A great many passages in the course of this long score arrest the attention; such, for instance, as the duet between Bevenuto and Scozzone, the beggar's couplets, and the final chorus in the first act; then, in the second, Scozzone's aria and Colomba's Florentine song which belong to pure comic opera, the finale of the second scene, and the King's song founded on a graceful ancient mode. The third act is devoted to the ballet, which is a very marvel of melodic and rhythmic variety and of charming orchestration. The fourth act, which is certainly the most beautiful and displays the greatest inspiration, may be quoted almost entirely, especially the duet between Ascanio and Columba. A very short fifth act brings the work to a close.

### CONCERTS.

MONTPELIER, VT., May 2nd.—Song Recital by Miss Ada S. Alward (N. E. C.) and Mr. F. W. Bancroft, assisted by Mr. Bertrand J. Riggs, pianist, and Mr. Geo. E. White, violinist. Program: The Bird That Came in Spring, violin obligato, Benedict; Duett, Canto d'Amore, Hackensollner; The Page, A Riddle, Rubinstein; Valse, Op. 34, No. 1, A-flat, Chopin; La Cenereiola, Rossini; Duett, Vedi che bella sera, Gounod; Sonata, Op. 2, No. 1, Beethoven; Slumber Song, violin obligato, Mattei; Spring Song, Marston; Salva Maria, Mercadanti.

TOLEDO, O., MAY 9.—The following program was excellently rendered at Memorial Hall by Toledo talent. Program: Piano Duet, Miquett, Moszkowski; Soprano solo, Beauty's Eyes, (Violin obligato), Tosti; Piano Solo, Lucia di Lammermoor, Liszt; Tenor Solo, Orpheus with his Lute, Sullivan; Soprano Solo, The Birdling, Chopin-Viardot; Violin Solo, Romance, Vieuxtemps; Bass Solo, Bedouin Love Song, Pinsuti; Piano Solo, Scherzo, Chopin; Soprano Solo, 'Twas April, Nevio; Quartette, Good Night, Pinsuti.

STAUNTON, VA.—11th Organ Recital by Mr. F. R. Webb, assisted by Mrs. Geo. O. Jordan. Program: Overture, Zampa, Herold; Song, Absence, Pease; Tell her I love her so, Transcription, De Faye; Swedish Wedding March, Sockerman; Valse Leute, Delibes; Nocturne in A, Field; Menuet, Boccherini; Song, Hour of Sweet Repose, Howe; Offertoire, St. Cecelia, No. 2, in D, Batiste. We have also from Mr. Webb a program of pupils in elocution and music rather light in its composition it is true, nevertheless, bright and fairly educational.

Soirée Musicale, in the parlors of the Narragansett Hotel, Prov., R. I., given by Miss Flora H. Everts assisted by Mrs. M. Ingles James, contralto, Boston, Herr Emil Mahr, violin, Mr. Edgar F. Waite, tenor, Mr. C. F. Dennée, pianist and accompanist. Program: Concerto in G minor, last two movements, Mendelssohn, orchestral parts on second piano; Albumblatt, Wagner, Paraphrase, Aug. Willemj; In Autumn, Spring Song, Oscar Well; Nocturne, Op. 32, No. 1, Chopin, Etude in Octave, Kullak; Slumber and Rest Thee, lullaby, with violin obligato; F. A. Porter: Don Pasquale, Donizetti; Transcription of Chopin Nocturne in F-flat, Sareck, A. D. 16 cen. Jahr hundert, C. Ziger Valse Ariette. Gounod; March and Finale, from Concertstück, Op. 79, Weber.

BELLEVILLE, ONT.—Bridge St. Methodist Church, Easter Sunday. Special music by choir of church, 27 voices, assisted by a juvenile chorus of 30 voices. W. H. Donley, (N. E. C.) organist and director. Morning program: Organ solo, Pastorale, Op. 103, Merkel; Processional, Choral, M. Haydn; Anthem, Te Deum in E-flat, S. P. Warren; Anthem, Christ King raised from the Dead, Elvey; Organ solo, Hallelujah Chorus, Messiah. Evening Program: Fustate March, Calkin; Processionale Chorale, St. Hilda; Anthem, In Humble Faith, Garrett; Anthem, Seek ye the Lord, soloist, Miss Effie Garrett, Roberts; When Easter Bells are Ringing; Anthem, Prepare ye the way of the Lord, Garrett; Elevation, Saint-Saëns.

MINNEAPOLIS, Minn.—Here is a musical service of ordinary Sabbath worship at the First Congregational Church. Minneapolis, Minn. Chas. H. Morse, Mus. (B. U. C. M.) director. We should be glad to print others of the same kind. For the week beginning April 27, Morning Worship: Organ Prelude, Andante, Fifth Symphony, Beethoven; Anthem To God on High, St. Paul, Mendelssohn; Response, Lord have mercy upon us, etc., Tours; Offertory, Morning Prayer, Eli, Costa; Anthem, O for a closer walk with God, Foster; Organ Postlude, First Movement, Sonata No. 3, Mendelssohn. Evening Worship: Organ Prelude, Adagio, Guilmant; Anthem, Grant we beseech thee, Barnby; Anthem, Abide with me, Woman of Samaria, Bennett; Organ Postlude, Merkel.

PETERSBURG, VIRGINIA, May 27, 28, 29 and 30, 1880.—Seventh music Festival. A Guarantee Fund of \$12,000! The Festival Orchestra increased to fully Forty Picked Musicians. A grand chorus of 250 voices. Festival chorus of 460 children, assisted by the children of the Normal School at Farmville, and of the Female College, nearly 120 fresh young voices. Carl Zerrahn, conductor. Artists: Mrs. Jennie Patrick-Walker, soprano; Miss Geneva E. Johnstone, soprano; Mrs. Virginia P. Marwick, contralto, Mr. Whitney Mockridge, tenor; Mr. Clarence E. Hay, basso; Mr. R. Burmeister, pianist; Miss Olive Mead, violinist; Mr. Frederic Lax, flute virtuoso Mr. Ross Jungnickel, accompanist. I. Piano Recital: Sonata Appassionata, Beethoven; Songs, Winds in the Trees, My Neighbor, Goring Thomas; Rondo brillante in E-flat, Weber; Bird as Prophet, Schumann; Soirées de Vienna, No. 7, Schubert; Contilae, Cinq Mars, Gounod; Scherzo in B minor, Op. 20, My Pleasures, song, Etude in A minor, Op. 25, No. 11, Chopin; Stille Thränen, Op. 35, No. 10, Wanderlust, Op. 35, No. 3, songs, Schumann; I have a Curl, O My Laddie, songs, J. S. Camp; Rhapsodie Hongroise, No. 13, Liszt. II. Opening Concert: Overture, Tannhauser, Wagner; Ihr Bild, Propheal, Brackett; Piano Concerto, E-flat major, The Emperor, Op. 73, Beethoven; Aria from La Traviata, Verdi; Divertissement à la Hongroise, Op. 55, Schubert; Piano solo, Pesth Carnival, Rhapsodie, No. 9, Liszt; Stabat Mater, Rossini. III. Orchestral Matinée: Overture, Scotch, Im Hochlande, Op. 7, Gade; Largo, Handel; Aria, from Queen of Sheba, Gounod; Bal Costumé, 1st series, p. 103, Rubinstein; Concerto for Flute, Demerssman; Funeral March from Sonata, Op. 35, Gounod; The Garden of Sleep, DeLara, Persian Love Song, R. DeKoven; Polonaise, No. 2, Orchestrated, Liszt. IV. Cantata: Overture, Coriolanus, Beethoven; Historical Cantata, Arminius, Bruch; V. Grand Concert, Overture, Melusina, Mendelssohn; Intermezzo, Forget Me Not, String Orchestra, Allan Macbeth; Aria from Horodiade, Massenet; Ballade and Polonaise for Violin, Vieuxtemps; Aria from Queen of Sheba, Gounod; Symphony in C, major, Jupiter, Mozart: A Village Noon, Goring Thomas, April, Gounod, Songs; Aria from Suite in D major, Bach-Wilhelmj; Spanish Dances, Op. 26, No. 8, Sarasate; Danse Macabre, Saint-Saëns. VI. Children's Festival: Overture, Mignon, Thomas; Spring Song from Pilgrimage of the Rose; Slavonic Dances, Op. 46, Nos. 3 and 4, Dvorak; Caprice on Paganini's Witches' Dance, for flute, Lax; Spinning Chorus from Flying Dutchman, Wagner; Thou art so like a Flower, Chadwick, She Wandered down the Mountain Side, Clay; Le Réveil du Lion, De Kontski; Lullaby from Erminie, Jakubowski; Fantasy on Gounod's Faust, for violin, Sarasate; Song of the Birds, Rubinstein; Inauguration March, Bockelmann. VII. Oratorio Night; Elijah, Mendelssohn.

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia  
Come Mallika. Delibes.

The celebrated boat-song from the opera of "Lakme." It is one of the most charming of duets, but requires a soprano and a mezzo-soprano of much flexibility of voice and good mastery of shading.

Regret.  
Good Morrow, Love. } Blumenthal.

Two of the most recent additions to the set of songs now being edited by Warren Davenport. The first is sad, the second joyful and brilliant. Both are interesting additions to the set.

O Salutaris! Trio. Liscombe.

This is a species of cross between "Te sol quest anima" and the sextette "Lucia." The operatic influence is apparent throughout and it is sacred only in name. There are plenty of *tours de force* for the tenor and other sensational devices which will make the work popular, even though it cannot be admitted to the classical ranks.

The Flag amid the Flowers. Wheeler.

The usual Memorial Day song and chorus. The opening theme is much more effective in its rhythmic swing than the subsequent passages, and ought to have been used as the chorus or refrain.

The Parting Song. Piao. Behr.

Mermaid's Song. Becht.

Two very easy piano pieces; melodious and without the octaves. The latter is a transcription from Weber's "Oberon."

*Hearty Wishes.* Behr.

*Break of Morn.* Dorn.

Two works of medium grade of difficulty. The morning breaks in arpeggios, and the hearty wishes assume the form of broken chords.

*The Gondoliers.* Fiorini.

A piano transcription (medium difficulty) of the chief airs of the latest comic opera.

*Mazurka.* C minor. Judassoha.

Not difficult but of much higher calibre than any of the foregoing piano works. Its refined melancholy and its interesting harmonization make it one of the best of recent mazurkas.

Messrs. MILES & THOMPSON, Boston.

*The Lost Dream.* John A. O'Shea.

A song for soprano or tenor voice. It is however, not exactly in style, but partakes of the nature of an instrumental rhapsody. Its accompaniment is very beautiful, ecstatic, and well-developed, and reminds somewhat of the style of Carl Loewe.

Messrs. LOUIS H. ROSS & CO. Boston.

*The Ferryman.* Dora Wiley.

A waltz-song for soprano and mezzo-soprano. The words are weak, the music conventional, modulating chiefly from E-flat to B-flat and back a gain, which is not very exciting. It is a tuneful affair, however, and will become popular.

Mr. G. SHIRMER, New York.

<i>Barcarolle</i>	} Piano.	} Willard Burr.
<i>Romanza.</i>		
<i>Melodic.</i>		
<i>Doris, for Thee.</i>		
<i>Song of the Arab.</i>	} Vocal	

This composer still goes on in his eccentric path. He puts difficulty upon difficulty. Perhaps he believes that it is this which makes the great composer; if this be so, then one would desire to remind him that Brahms and Beethoven have written delightful and singable melodies, and he has as yet not given forth one beautiful theme. The Romanza is not romantic, the Melodic unmelodious, the pastoral song not rustic or simple. Only in the Barcarolle do we find some beauty, and the accompaniment figure in the Arab song is ingeniously developed.

*Two Andantes for Organ.* N. H. Allen.

Transcribed from Suites by Goldner. Not only are the contents musical and worthy, but as is usual with the works of this excellent composer, the editing is very faithfully done. The registration is effective and fully marked.

Messrs. WHITE, SMITH, & CO., Boston, New York and Chicago.

*Still as the Night.* Bohm.

Quite out of the common vein. It is an old love rhyme, set for alto voice, with a majestic accompaniment, and it makes a good study for sustained tone.

*In Old Madrid.* Trotter.

A soprano addition of this popular song.

*All in a Garden Fair.* Watson.

Melodious and rhythmic. It has the usual waltz-like refrain, which has attacked all the English composers just now, and it will be one of the popular drawing-room songs of the season. Soprano voice.

*Fantasia Waltz.* Coote.

*Christmas Roses Waltz.* Waldeufel

*Amour et Printemps Waltz.* Waldeufel.

*Mia Bella Waltz.* Roeder.

*A Summer Night in Munich.* Waltz. Cellier.

*The Ball.* Waltz. Ludovic.

A whole set of recent additions to dance music. All are good of their kind, rhythmic and danceable.

Mr. J. W. DRAKE, Titusville, Pa.

*Enticement Waltz.* Drake.

Not enticing in the slightest degree. The hands crowd each other out in the first theme, by using the same notes, and this entire theme is a wonder in musical formation, one phrase has seven measures, the next four, the next seven, the next three—it is a musical curiosity.

Messrs. NOVELLO, EWER, & CO., London & New York.

*Song of the Western Man.* Betjemann.

A military scene for chorus and orchestra, which will be effective if given by the Cecelia or some other of our leading chorus societies. It has considerable repetition and is rather sustainedly at high pressure, but after all, the familiar

And must Trelawney die?

And must Trelawney die?

Then twenty thousand Cornishmen

Will see the reason why.

is exciting even in its repetitions, and the harmonization is broad and effective.

*The Day-School Hymn Book, with tunes.* Mundella.

An exceeding well selected collection which we can cordially recommend. The tunes are all of dignified character, much better suited to school use than the jingles which are too often used. The notation is in the Alla Breve style, which is always employed in the English ecclesiastical music.

*Extemporization.* Dr. Sawyer.

This is a work which is a necessity to every amateur organist. Almost all of the amateur improvisation is formless and irregular. In this book—one of the celebrated "Music Primer" series—the study of extemporization in form is pursued. It does not give as ample details on the subject as Mr. G. E. Whiting in his excellent work, "Organ Accompaniment and Extempore Playing," but it will, none the less, be found a useful compendium of the subject whereof it treats.

The following part-songs have been received from Messrs. Novello, Ewer & Co.

*Evening Song.* Abt.

*The Rose in October.* Sir William Robinson.

*The Inconstants.* Schumann.

*The Health Rose.* "

*The Highland Lassie.* "

*The Recruit.* "

*Upon a Bank.* Madrigal. Ward.

MR. J. H. ROGERS, Cleveland, Ohio.

*There, Little Girl, Don't Cry.* Campion.

The charming poem by Jas. Whitcomb Riley is excellently adapted for musical setting, and its piquant style fits it well for folk-song treatment. Mr. Campion has given it a good melody and rich harmonies, but he seems to have treated it, if anything, a little too earnestly. Mr. Jules Jordan has given the subject a more appropriate playful treatment.

*Wherever I Wander.* }

*Ever True.* } W. L. Blumenschiem.

*Good Night, Dear Heart.* }

An excellent set of songs for soprano voice of medium register. The harmony is throughout interesting, the song-form clearly maintained, and the composer is not above writing a singable melody. There are some bold and very effective rhythmic changes in the first two songs, and the chromatic effects in the last are also striking even though simple. The three songs deserve a good rank in the modern repertoire.

*Pensive Fugitive.* W. C. Rehm.

An agreeable, well-constructed piano piece chiefly evolved from a single, simple figure which is announced in the chief theme. The harmonies are graceful and the whole work is dainty and a good addition to Mr. Roger's catalogue which is already commendable in its worth.

*O'er Hill and Da.c.* }

*The Mountain Brook.* } Hugo Bergthal.

*Cradle Song.* }

*Morning Greeting.* } Hugo Bergthal.

*Soldier's March.* }

*A Song at Twilight.* }

Just the works to give as recreation to the young piano student. The first three are of a little higher grade than the last three, but each and every one of the compositions contains a poetic musical thought, and the works are better than the easy pieces of Lichner, and incomparably superior to the inanities of Streabbog.

The S. BRAINARD'S SONS COMPANY, Chicago.

*Afterwards.* Mullen.

A good alto edition of this popular sweetmeat.

*Sleep My Darling.* } Seebaeck.

*I Come to thy Lattice.* }

A lullaby and a serenade, both simple and melodious, but neither of them as good as the average of Mr. Seebaeck's compositions.

*Santiago Waltz.* Corbin.

A Spanish waltz of tuneful and rhythmic character.

L. C. E.



## THE PROGRESS OF THE FINE ARTS.

Of the five principal arts, which by common consent are named Architecture, Sculpture, Painting, Music and Poetry, the two which have been most broadly developed in America are the "twin-sisters," Painting and Music.

It will be interesting to the art-student to look back upon the crude and quaint style of painting which obtained among the ancients, at the beginning of art history. We find that Cleanthes, a Greek, made the first silhouettes. The art of linear drawing was further developed by Telephanes. Painting in a single color (monochrome) was first attempted by Ecphantus. Soon after these first attempts, Polygnotus, a native of the Island of Thasos, was summoned to Athens, by Cimon, about 460 B. C., to adorn with paintings several of the more beautiful edifices. His more famous works, the Taking of Troy, and the Visit of Odysseus to Hades, "were rich in figures, and in the multitudinous groups crowding one upon the other. They were merely colored outline sketches upon a dark background, without shading and modeling, done with four colors only, entirely without perspective, and executed in simple relief. And yet, with all this strict simplicity in the treatment, the delicacy of drawing, the wealth of expression in the features, and the nobility of the forms were greatly praised." At this epoch, painters held simply and rigidly to the representation of historical events.

The work of Apollodorus of later date was more important. He was the first to introduce a more effective modeling and a more picturesque arrangement of his figures by observing the effect of light and shade, in consequence of which he acquired the name of "The painter of shadows."

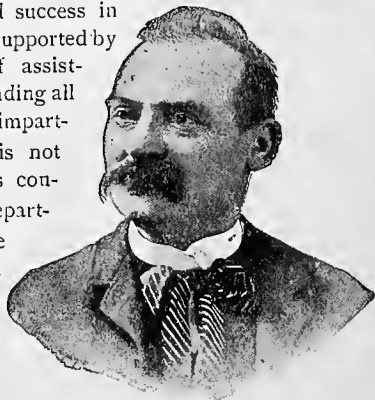
In the Ionic school there was a more refined development of color, and an effort to accurately imitate nature. The effect, as compared with the older method, was strongly realistic. To this period belongs the anecdote of the wager between the two rival painters, Zeuxis and Parrhasius. The former, as a test of his skill, painted a bunch of grapes, which were so true to nature that the birds pecked at them, thus convincing him that he had won the wager. Parrhasius then brought forth his picture, over which he had painted a curtain, as if to protect it from the light. Zeuxis started forward to remove the curtain that he might see the picture. Instantly discovering his mistake he exclaimed, "Zeuxis deceived the birds, but Parrhasius deceived even Zeuxis."

It is a long way from these beginning days, down through the centuries which have been made glorious by

the devotion and achievement of such men as Durer, Da Vinci, Raffael, Angelo, Murillo and a kindred host of masters, and it is at first surprising that at the end of the journey we should fall upon other, tho very different "beginnings." Yet here in America our art life has indeed but first begun, and while we can offer no comparison with the wealth of art products which enrich the galleries of the Old World, nevertheless, in this latter half of the nineteenth century, great strides are being made and certain it is that the achievements already accomplished clearly warrant the belief that our possibilities cannot be over-estimated.

As regards music, we may, without boasting feel satisfied with the extraordinary progress made during the last ten years. In painting we may not claim to have produced a Reynolds, a Turner, or a Millet, but as our faces are set in the right direction, our future is sure. With such artists as Grundeman, Juglaris, Gaugengigl, Vinton, Tomkins, and many others, among us, there is evidence that our standard is high; such artists may justly be compared with the best of any country.

The Art Department of the New England Conservatory, offers rare advantages to students whose tastes or talents prompt them to select this department of study. and it is the aim of the Institution to give *an education in the Fine Arts as thorough and complete as is given by professional schools to the lawyer, the physician, or the theologian.* The Institution is fortunate in having secured, as the head of this department, Mr. Tommaso Juglaris, whose portrait appears herewith, and who is so well-known on both sides of the Atlantic as an artist of the first rank. After ten year's study under Morgari, Coulture and other masters, during which period he made an enviable record, he left Italy for Paris, where for several years his paintings were exhibited at the *Salon*. During this time his eminent reputation brought him commissions for decorative work in England, Switzerland and Belgium. In 1881 he came to America, and is giving to our art students the benefit of the wisdom and skill realized from these many years of labor and success in other countries. Supported by an able corps of assistants, and commanding all the facilities for imparting instruction, it is not surprising that his connection with the department should have marked an era in its history which has been attended by the most satisfactory results.





# A FAREWELL.

TENNYSON.

MALE VOICES.

ALBERT G. GLOVER.

*Lento.*

*p* HUMMING PRELUDE. *rall.*

*Lento. p*  
Bass Solo.

1. Flow down, cold riv - u - let, to the sea, Thy trib - ute wave de-  
2. But here will sigh thine al - der tree, And here thine as - pen

1st Tenor.

2d Tenor.

HUMMING ACCOMPANIMENT.

*p* *mf*

1st Bass.

2d Bass.

*p*

liv - - er: No more by thee my steps shall be, For-  
shiv - - er: And here by thee will hum the bee, For-

*p*

*mf*

ev - - er and for - ev - - er. Flow, softly flow, by lawn and  
 ev - - er and for - ev - - er. A thou - sand suns will stream on

*mf*

lea, A riv - n-let, then a riv - - er: No - where by  
 thee, A thou - sand moons will quiv - er; But not for

*mf* *p*

thee my steps shall be, For - ev - er and for - ev - - er.  
 thee my steps shall be, For - ev - er and for - ev - - er.

*p* *pp*

# ELEVATION.

Sw. Dulciana and St. Diap.  
Gt. Gamba.  
Sw. to Gt.  
PED. 16 ft.

GEISLER. Op. 39.

Arranged by CHARLES A. CLARK.

*Andante.*

Sw.

Gt.

Sw.

Gt.

Sw.

Gt.

Off.

Ped. to Gt.

*Reed on.*

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with a bracket labeled *Sw.* (Swell) and a bracket labeled *Shut.* (Shut off). The bottom staff (bass clef) contains a bass line with a bracket labeled *Sw.* and a bracket labeled *Shut.*. The key signature is two sharps (F# and C#).

Second system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with a bracket labeled *Sw.* and a bracket labeled *Shut.*. The bottom staff (bass clef) contains a bass line with a bracket labeled *Sw.* and a bracket labeled *Shut.*. The key signature is two sharps (F# and C#).

Third system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with a bracket labeled *Sw.* and a bracket labeled *Shut.*. The bottom staff (bass clef) contains a bass line with a bracket labeled *Sw.* and a bracket labeled *Shut.*. The key signature is two sharps (F# and C#).

*Reeds off.* *St. Diap. off.*

*dim.* . . . . .

# BOSTON MUSICAL HERALD.

Vol. II.

BOSTON, JULY, 1890.

No. 7.

The meaning of song goes deep. Who is there that in logical words can express the effect that music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the infinite, and lets us for a moment gaze into that.—*Carlyle*.

## THE MODERN VEIN IN BACH'S MUSIC.

Bach is often misunderstood by modern musicians because we have got out of the habit of thinking contrapuntally. There are themes in Bach that are entirely modern, and most effectively melodious, but because they are supported by discant instead of by rhythmic chords, one thinks of them as antiquated, and belonging to a bygone age. The subject of the fugue in F-major in the second book of the "Well-tempered Clavichord," would make a jovial Irish song, and in the French and Irish Suites one finds many straight-forward tunes that are even up to the whistling point of popularity. Try the experiment of adding a modern, strongly rhythmic accompaniment to some of them, and you will be surprised at the lively, nineteenth century music that will result.

## THE NATIONAL ELEMENT IN CLASSICAL MUSIC.

The Russian government is causing a collection of the folk-songs of the Cossacks to be made, and already some excellent and interesting material has been gathered. The final theme in Listz's Symphonic Poem, "Mazeppa," is a Cossack song, and those who recall it may see how fiery and effective such music can be. It is well that the healthy blood of the national song is being infused into the body of classical and developed modern music. We are not of those who believe that music can ever be worn threadbare, but there is a broader field possible for it than it has yet occupied. There are scale forms used in some countries of which our composers seem to be ignorant. Dvorak, Brahms, Tschaikowsky, Svendsen, and others are beginning to bring them into our sonata forms, and the composer of the future may be one who shall wreath the tone-color and grand harmonies of a Wagner around tuneful yet characteristic folk-music.

## MUSIC, THE HUMAN ART.

How often is music reproached with being the lowest in the sisterhood of arts, and simply because the yardstick measurements cannot be employed in criticism! The intangibility of music is a stumbling block to the analytical faculties of many of the Laity. One of these measurers says: "When a man has proved that he can say something in words, i. e. in poetry, then, and not till then, may he appeal to a less tangible language, to express what seem to him higher ideas." This is but a

specious view of our art; its intangibility is its strength. It changes like the chameleon, with the feeling, the aspirations, the life of its century. This changeability fits it most closely to the soul of mankind. The man of the sixteenth century led a different life from those of today, and music reflects that difference. As we grow more cultured we also grow more nervous, and we demand far more emotion in music than our rather callous ancestors did. The adherents of the highest standard of music frequently call it "the divine art;" this is complimentary but not the truest definition, for music was not divided, in its modern sense, from natural laws, as were painting and sculpture, but was developed by man for man, and in this sense it is emphatically to be called "The Human Art!"

## COMPOSER'S MANUSCRIPTS.

Is it a mistake to suppose that all the works of the great composers are in print. There are some works of Mozart, of Schubert, and of Mendelssohn, which are held by collectors merely for their autographic value, and which it has not been deemed worth while to publish. Breitkopf and Hartel have recently been publishing the few remaining manuscripts of Beethoven, but it is a question whether the posthumous works thus given to the world were worth the trouble. To preserve the noddings of the various musical Homers is surely an unthankful task. Occasionally, however, one finds a posthumous masterpiece. This is chiefly the case with the works of Schubert and Bach. With Schubert, poverty was the cause of the disappearance of an occasional great opus. The rescue of the great Ninth Symphony, in C, from oblivion, by Schumann, is probably familiar to most of our readers. The finding of an opera in a mutilated state, the servant in the house where Schubert had pawned it, having lit the fire each morning with a page of immortal music, is another instance. The fact that the beautiful "Unfinished Symphony" lay unknown to the world for nearly thirty years after Schubert's death is another proof of the dire effects of the composer's poverty, and the lack of appreciation which existed even after his death. Now, thanks to the rich Roumanian, Nicolas Dumba, the posthumous works of the great composer are pretty well unearthed, altho search is still going on for a mysterious tenth symphony which seems to be alluded to in one of the letters of Schubert.

With Bach the almost irreparable loss was caused by the dissipation of his eldest son, Wilhelm Friedemann Bach. When John Sebastian Bach died, in 1750, he divided his manuscripts between his two eldest sons, Wilhelm Friedemann, and Karl Philip Emanuel Bach.

The latter felt the value of the legacy, caused copies to be made, and catalogued his possession in such a manner that no part of it was lost to posterity. Just the opposite was the case with Wilhelm Friedemann; wherever an inkeeper would allow credit on account of a composition left in pawn, there remained a Bach work, and these were placed in just the channels to disappear or to be destroyed. The loss of many of the works of Bach must be ascribed to the dissolute habits of the unworthy son of a worthy sire.

#### TOO MUCH STRAUSS MANIA.

Boston has its crazes in music as in literature, and the fuss made over Strauss and his orchestra may stand as an illustration of this. A band of dance performers arrives on our shores and are applauded through thick and thin by the largest and most fashionable audiences, as if they were comparable to our symphony orchestra. To listen to arrangements of Beethoven played amidst waltzes, polkas, and galops, was almost a profanation. But as regards the latter works, they were given with an *esprit* that was charming. Yet the Viennese would have laughed in their sleeves had they seen the formal manner in which the programs were listened to. Strauss' orchestra is intended for occasions where life and hustle and hilarity combine to excite the audience. Heard in the Prater on a holiday afternoon, with the adjuncts of a good cup of Vienna coffee, a fragrant Havana, surrounded by beautiful promenaders, in elegant toilets, the band seemed really exquisite; but in Music Hall, heard from the familiar seats of symphonic occasions, there was something less to praise, and certainly nothing to grow especially ecstatic over, and the serenading of Eduard Strauss on the evening of his arrival was *reclame* that bordered on the ridiculous when we consider that neither Gericke, nor Nikisch, nor Rubinstein, nor Bülow, nor Bruch, nor D'Albert have been so honored on their advent among us.

#### AMERICAN POEMS FOR AMERICAN COMPOSERS.

It is a fact to be developed, that our native composers in searching for poems to set to music, almost always turn to the domain of foreign literature. When the poems of the Rossettis, of Jean Ingelow, or of Kingsley are used, the result is not a bad one, provided that the composer has some degree of the divine afflatus himself; but when the poems of Heine or Goethe are set by American composers a double fault results; in the first place, at the best, the English words are but a translation, and have not the power of the German originals, and secondly, by using these subjects the composers come into direct competition with the giants of the *Lied*—Schubert, Schumann and Franz; and the result cannot be in favor of the cis-Atlantic musician. There is another, weightier objection behind, however; if we are ever to have a true school of American music, we must begin by setting the works of the American poets. There is no paucity of material; Longfellow, Whittier, Paul Hayne, Sidney Lanier, Celia Thaxter, and a host of others have furnished poems that no composer can afford to disdain.

The English have been before us in a field that should have been peculiarly our own, and Longfellow has been recognized in Great Britain as a gold mine for great composers. If Americans begin in this field, it would be well that they should give preference, also, to American subjects, for of these, too, there is an abundance. "The Wreck of the Hesperus" is a thoroughly American subject, so is "Skipper Ireson's Ride," so is "Hiawatha," so is "The Wreck of the Palatine," and many more could be instantly mentioned. Can it be that American composers do not read the poetry of their native land? The omission should be at once rectified, for it will be the most important step towards establishing a national school of music.

#### THE OLD MUSIC VERSUS THE NEW.

Kapellmeister Reinecke once said to the writer of this—"You Americans are going ahead too fast in music; you are taking highly seasoned food before you have assimilated the simpler. You need more of Mozart and less of the moderns." One may well include the works of Bach in the above statement, also. In the race for Wagner many have forgotten what is due to the founders and conservators of form in music. Every young composer imagines that he must discard symmetry in music before he can attain a true expression of passion, and as a consequence becomes vague and meaningless. There are a few facts in this connection that can be remembered to advantage.

First: Robert Franz, who has won the very front rank among living song writers and whose works were highly appreciated by Wagner, is as strict as if he were writing exercises.

Second: There is no audacity of modern progression, no fierce nineteenth century dissonances but has been in some appropriate manner anticipated by the old formalist, Bach, and

Third: After a composer has, as Beethoven, achieved something in symmetrical form he may be allowed to try a wilder flight, but to begin by copying the most unsymmetrical models is most unwise.

The modern musical student is taught too frequently to speak slightly of Mozart, and Mendelssohn has become to him symbolical of kid gloves and musical restraint. It would be well that all this could be changed, and after a thorough acquaintance with the masters of form, the craving for a shapeless apotheosis of secondary seventh chords would not be so dangerous.

#### AN AMERICAN MUSIC HOUSE IN EUROPE.

The establishment of an American publishing house in Germany is something quite out of the ordinary routine, and the influence on the advancement of our art which such a house must surely exert, is of the highest. Hitherto the great publishing houses of Europe have established their branches in New York or Boston, but now Mr. Arthur P. Schmidt has carried the war into Africa by establishing a branch of his publishing business in Leipsic. The consequences of the success of this new departure, (and it has already proved itself successful)

are fraught with great significance to American composers. Even such broad and educated musicians as Reinecke or Rheinberger are ignorant of what is being composed in the higher forms in America, and it has been but seldom that a work even of the best quality achieved even the scantiest recognition in England, France, or Germany. All this is now likely to be changed, for the house of Arthur P. Schmidt has control of some of the very best of the larger works published in our country, and these will now be accessible to the German orchestras and choruses at least. Among these are such compositions as Prof. Paine's "Oedipus Tyrannus," and his Spring Symphony (both in score and in four-hand arrangement), Chadwick's Second Symphony in full score, Parker's "St. John," MacDowell's Suite, in orchestral score, Foote's numerous large works in Chamber Music, Chadwick's "Melpomene" Overture, in score, and many other equally important works. Nor is the influence of the Leipsic branch to be confined to this excellent mission, but it will effect reforms in another direction as well. The works of the great musicians of Europe may now sometimes have their first hearing in our own country. Already arrangements have been perfected with such composers as Godard and Massenet, and their latest compositions are very soon to be published simultaneously on both sides of the Atlantic. Best of all is the news that the enterprising publisher has bought from the widow of the great composer, Raff, the scores of four posthumous overtures. These are on Shakesperian subjects and may be heard in America before even Germany shall have had an opportunity of placing them on its concert programs.

#### DELAYED APPRECIATION.

"It was said a good while ago, by some great man (Wordsworth) that every great and original writer must create the taste by which he is admired, and amongst the many wise things that great man said, he said few wiser or truer. And as this is true of all compositions, of literary compositions certainly, so is it no less true of the great music composers, and of their great musical works. If one think for a moment of great men, of the greatest men perhaps in music, you will see how true this is. The great Sebastian Bach died after a long life comparatively unknown. Mozart—of whom Haydn said he was the greatest musician who ever was or ever would be, and of whom Meyerbeer and Cherubini, in almost similar words, said that he was the one man who excelled and was at once supreme in genius and in science—lived a short life it is true, but he was utterly unappreciated in his lifetime. He died in poverty, and the very place where his remains rest is, indeed, unknown.

"Beethoven was thought a noisy and eccentric composer, and I have seen criticisms on his works when they were first produced denouncing him as a crazy innovator. Instead of that, as we know, he was a great and original and magnificent creature; and even Haydn, whom one would have thought everyone would have appreciated, and who was, in a certain sense, and after a fashion, recognized, was looked upon as very little more than a doubtful rival of Buononcini, whose name, perhaps, many of you do not know, and of whose music, except one or two of his songs, not a note survives at the present day.—LORD COLERIDGE."

## QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding *fingerings*, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

SETH.—1. Ought Bach's *Inventions and Symphonies* for piano to be studied in the order in which they occur in Peters' edition?

Ans.—We should say, No; on general principles these works are culled from or given to pupils in an order corresponding to the pupils' requirements. Use judgment.

2. Is the violoncello a difficult instrument to learn?

Ans.—To become a very moderate amateur is easy: to become an excellent amateur or a professional is a difficult thing.

3. Are cellists in good demand?

Ans.—Daniel Webster said: "There's always room at the top." True in this case.

4. Can harmony be studied to advantage by mail?

Ans.—It can: but it is hard on the teacher.

5. What is your opinion of Ritter's piano piece *Les Courriers*?

Ans.—We should prefer a higher style of piece. This is good for its kind.

ENTERPRISE.—1. Is there a standard pitch in America? And if so, how many vibrations per second constitute this standard pitch?

Ans.—There is no standard pitch in this country, altho' some years past a movement was made toward lowering the pitch generally, and much good was done.

2. Are pianos and organs in the N. E. Conservatory tuned to the same pitch?

Ans.—With some few exceptions.

3. What is the price of Tyndall's work *On Sound*, and is Tyndall still living?

Ans.—Postpaid \$2.00; living, at last accounts.

HALLET.—Please tell me the correct tempo for the last offertorio in Batiste's *Fifty Pieces for the Organ*. Should it be played very slowly?

Ans.—The Italian time words show changes in time. We think the movement should not be dragged, either in the faster or slower parts.

WARMAN.—1. What is the address of the violinists, Joseph Joachim and Guido Papini?

Ans.—The former, Berlin; the latter, London.

2. Are the Mozart and Beethoven Sonatas published in book form for 1st violin?

Ans.—Your question is not clear. The violin parts to the Sonatas for violin and piano by these men can be bought in book form accompanied by the piano parts, not alone however. These works are for one violin. If you refer to the symphonies which have a first and second violin parts, you can be sent single parts.



G. G.—1. Please name the root of the following chord:—*a-flat, d, b, f?*

Ans.—The root is *b*.

2. Also this chord's name, *d, f-sharp, c, d, b*.

Ans.—Dominant seventh chord in G major with the fifth suspended.

KINNEAR.—What is your opinion of the explanation of the phenomenon of sound as given by Dr. A. Wilford Hall, author of the *Substantial Philosophy*?

Ans.—After reading carefully the matter sent we are yet in the dark. To negate the work of Tyndall and others is well enough, perhaps, but the matter sent contained no proofs, no demonstrations. Tyndall, Helmholtz, and friends, give proofs.

PAULINE.—1. Please name some bright operetta which can be sung by an ordinary village chorus of mixed voices.

Ans.—Eichberg's *Doctor of Alcantara*.

Name some book on harmony which explains so fully that it would be possible to study at home. I have Emery's *Elements of Harmony*.

Ans.—We know of no such work.

3. Name a few pleasing but not so difficult solos for each of the following voices: 1. Tenor; 2. Baritone; 3. Contralto.

Ans.—1. E. Cutter, Jr., *Just as I am*; A. Foote, *Love Took Me Softly by the Hand*; 2. Henschel, *Spanish Serenade*; Godard, *Arabian Love-song*; 3. A. Thayer, *The Red, Red Rose*; Henschel, *The Sunny Beam*.

4. Please name two or more piano pieces for a scholar who has just begun Clementi's Sonatinas?

Ans.—Schumann, *Kinderleben*, arranged progressively by Klauser and Beethoven; *Little Variations in F on a Swiss Air*.

E. R. H.—Would you advise using Plaidy's *Technical Studies* on the reed organ?

Ans.—A selection can be made from them which will give the hands good practice. Do not violate the legato touch of the reed organ.

M. F. A.—1. Will you tell me of some choruses as light and pleasing and no harder than *The Maiden of the Fleur de Lys* by E. A. Sydenham.

Ans.—*The Wandering Lover*, Louis Schelmann; *The Three Merry Dwarfs*, A. C. Mackenzie; *The Woodland Angelus*, A. Dvorak.

2. Please name some good anthems with alto solos.

Ans.—With extended solos difficult to find, try: *Fear not* by Lynes, and *I'm a Pilgrim* by Marston.

3. Is the difference between a soprano and a contralto voice in the range or in the quality.

Ans.—Quality is the principal characteristic with the human voice, male or female.

4. How can I tell the difference of voice in young people of from sixteen to twenty, who want their voices "tried?" Can I, with a good ear and some experience in music, tell them where they belong without fear of making mistakes?

Ans.—Approximately so. You must be careful and use judgment.

5. Is there a teachers' guide of vocal music?

Ans.—There is not; there should be one, however.

6. Can you tell me the composer of a German song entitled, "*Haven of Love*"?

Ans.—We cannot find it. What is the German title?

TEXAS.—1. What can I do for a pupil whose ear is not good?

Ans.—Singing alone and with others is good. Impress on the ear by exercises the broken chord and the scale. There may be present a physical defect or lack in which case all labor is in vain.

2. Do you recommend the use of the Dactylon in practise?

Ans.—We have little faith in it, tho' it may have done good in some cases.

3. Do you recommend the use of the tongue depressor for vocal training?

Ans.—Get along without it if possible. The mind must control the muscles.

4. Can you tell me where *The Spider* is printed?

Ans.—All our efforts have been in vain; we cannot answer you.

MATCHEZ.—1. What is the "Prix de Rome?"

Ans.—See H. A. Norris's article in May Herald.

2. Is Weber's *Invitation à la Valse* classical?

Ans.—It belongs to the romantic school. Having served as a model it may be called, in the one sense, classical.

TASIE.—1. Is there a conservatory of music in New York City or in Brooklyn, or any school of music where the organ students have advantages similar to those afforded by the N. E. C.?

Ans.—We know of no such.

2. Who will give me information in regard to the time of the Worcester Festival, price of tickets, board, etc.?

Ans.—Secretary Worcester Co. Musical Ass., Worcester, Mass.

B. A. A.—1. I should like the names of two or three lively and difficult modern piano pieces of fair length, which contain no octave passages, nor legato consecutive sixths.

Ans.—Raff, *La Fileuse*; also his *Märchen*.

2. Please name some good piano duets suitable for entertainments, to be had in Peters or some other good cheap edition. We have the standard symphonies.

Ans.—*Album of Overtures*, Peters No. 1950; also, *Peer Gynt Suite*, Peters, 1432; *Holberg Suite*, Peters, 2266.

E. N. J.—Can you give me any idea as to when a fairly smart pupil on the church organ taking one lesson a week ought to be able to play Wagner's *Tannhäuser Overture*?

Ans.—Difficult to say. Possibly in two years.

2. In what way did Wagner score his music for 118 pieces?

Ans.—You must mean 118 parts, or performers. Wagner called for 116 performers at Bayreuth. You may have this in mind. A composition in 118 different parts is a grand impossibility.

B. C.

The new organ for Dr. Talmage's new Brooklyn Tabernacle is rapidly approaching completion. The first organ for the Tabernacle was built in 1873, and at that time was one of the largest and most complete in the country. It was destroyed with the Tabernacle in 1889. The new organ is much larger and more complete in all its details and one of the most powerful in the world, and a veritable "King of instruments." It will contain four manuals of five octaves each, a pedal of two and a half octaves, the largest of which will be the deep C. C. C. 32-foot cathedral tone, the same as in the large organ in Westminster Abbey. It contains more large stops than any other organ in the country, if not in the world, there being 11 stops of 16 feet and 52 of 8 feet. The entire number of stops is 110, of which 66 are pipe stops running through the entire scale; the rest are couplers, pneumatic combinations, tremulants and pedal movements. The total number of pipes is 4,448 and the cost \$30,000.

# REVIEW OF RECENT CONCERTS

## IN BOSTON.

The season has ended and the reviewer can now put his pen in camphor until the month of September. The end of the season took a hilarious character because of the programs of dance music given by Eduard Strauss and his imported orchestra. If he had only stuck to his dance music all would have been well, altho even this could have sounded better in the open air, as it is heard in Vienna, but the director must needs give us specimens of Beethoven, of Wagner, and of Schubert, which made the classicist rather indignant, not only because of their surroundings but because of the brassy manner in which they were rendered. Gilmore has accustomed us to pairing the slow movement of the "Sonata Pathétique," even with a ponderous brass accompaniment, and this number, therefore, did not pain the auditor save by a few reminiscences of the immortal Patrick, but when Schubert's "Am Meer" was given with the full power of all the trombones it seemed just a trifle out of the routine of a waltz program. Nevertheless the dances were played very finely and the audience gave encore after encore.

The last club concert of the season was that of the Cecilia Club, which presented a miscellaneous program. It began very seriously with Brahms "Naenie," a funeral march which showed the counterpoint of this learned master in its best light. Mr. W. J. Winch then appeared in a group of songs which he sang in his usual sweet manner, but in the one Handelian number this saccharine quality seemed misplaced, and was alternated with some vehement phrases which only made the fault more marked. In a subsequent group of songs by Mr. B. J. Winch the singer was at better advantage and gave a good degree of expression, altho at times he sang too slowly. The songs themselves were very dainty altho their accompaniment was rather too developed, à la Jensen. Mr. MacDowell's Barcarolle was rather too abstruse and unmelodic for this kind of composition, but was excellently sung. In fact all of the choruses were finely performed, and the society may take pride in the artistic manner in which they ended their season. The best of the native compositions on the program was "Winken, Blinken, and Nod," a quaint slumber song by Ethelbert Nevin, which had a dainty grace all too seldom present in the works of the American composer of recent days. The solo work of Miss Gertrude Edmonds was of excellent character, and Mr. Fritz Giese was in good form in his solo songs. He could truly exclaim "I am monarch of all I Servais!" for his performance of the Servais fantasia evoked great applause. And thus, with a bad pun, does the reviewer take leave of the season of 1889-90.

L. C. E.

## RETROSPECT—SEASON, 1889-1890.

We purpose in this article a summary of results of the year, details of which have had place in our monthly chronicle of events. Each city and town is accountable only to itself for its attitude towards music, as there is no union of interests between localities. Our government does not protect music as it does manufactures, neither does it foster the art in any form, consequently the only bond uniting the metropolis on the Hudson with the city on the Ohio, the Hub and the Golden Gate, is one welded by private enterprise. Thanks to the magnificence of certain of these private undertakings the art status of many a community is perceptibly elevated, and should there continue to be no "national" influence manifested towards music, the itineraries of the Metropolitan Opera House Company, (with all its shortcomings), and those of the Boston Symphony Orchestra will justly be held as worthy substitutes.

Considering the comparative results attained throughout the country it may fairly be said that in all departments save one, Boston leads. Had Boston permanent opera, or the facilities which would permit the Metropolitan Company to give an extended series of performances which would not suffer when judged by their home standard, Boston, in point of variety and interest of program, and in excellence of performance, would stand prominent; as it is, her cultivation of the choral branch, the more than fifty concerts given by her superb orchestra, and the sincere love for chamber music which marks a season's activities, earn for her first place in what, after all, is most important, most helpful and educating in music. Opera, barring the music-dramas of Wagner, which are alone in their appeal to the intellect and their emotional influence, is largely a superficial product; beside the symphony or the oratorio it is an art form of slight value. Analysis of the season in Boston, summarized by Mr. Elson in the June HERALD, shows no diminution in the number of societies nor any lessening of their scope.

Opera in New York dominates all other undertakings. Our review of the season at the Metropolitan establishment, printed in the May HERALD, makes it unnecessary to refer to it here. Plans for the next are so well-advanced that the management has given the public the intended repertory, while the personnel of the company is also no longer a state secret. Among the orchestras thirty-one concerts, including the public rehearsals of the Philharmonic and Symphony societies, were given. This does not include the excellent and artistic popular programs which, after the dedication of the Lenox Lyceum, the Theodore Thomas orchestra gave there, Sunday evenings. The record of the Philharmonic Society was essentially conservative, it remained for the Symphony Society and the visiting Boston Symphony Orchestra to furnish the eclectic element. Choral music was furnished by the Oratorio Society, and a half dozen private clubs, several of which possess excellent material, and were the purpose of their being somewhat sturdier, they would be heard outside the exclusive circle of personal friends. In this group we do not rank the two leading German singing societies, the Liederkrantz, (whose director next year will be Heinrich Zöllner) and the Arion. Their concerts possess distinct musical value. To be strictly just to the Metropolitan Musical Society we should record here the honorable

service it gave to the Philharmonic Society in learning the choral portions of Beethoven's Ninth symphony. At even this distance we are somewhat in doubt as to the real support given chamber music in New York. The Philharmonic Club is a sextette, strings and flute, and favors popular writers like Jadassohn, Gouvy, Klughardt, before the classic composers, whom it by no means neglects; on the other hand the Beethoven Quartet gives strict allegiance to the best chamber music, tho' its concerts of a season reach the unimposing number of three. All other promoters of chamber music in New York appear periodically and have a very uncertain tenure. Dr. von Buelow, the De Pachmann's, and those opposing geniuses, Sarasate and D'Albert were individually very successful in the metropolis. When music in New York is discussed, the magnificence of her opera establishment is found to dwarf all other existing institutions for cultivating the art; the historian of the future will find himself called upon to answer the question in what degree has the rise of permanent opera in New York retarded growth in all other directions.

It is unfair to class Philadelphia among the cities musically dead. She is not. In the choral branch there is a good deal being done; one oratorio society and two singing clubs have this year performed excellently their part in the musical education of a community while one other, organized for the practise of oratorio, slumbered. For orchestral music Philadelphia draws upon Boston and New York, whose eminaries at eight concerts were heard by large and enthusiastic audiences. It would seem then that there was no lack of support for the best music tho' local pride has yet to be aroused regarding a permanent orchestra.

Cincinnati has passed her biennial festival and put money into her coffers. The program originally published in the HERALD was carried out. The choral works performed were "The Messiah," Verdi's Requiem Mass, Dvorak's Stabat Mater, Saint-Saën's "The Deluge," and Bach's "Saint Matthew's Passion." Eminent among the soloists was Edward Lloyd, tenor, whose lovely voice and style won for him a five days pedestal. Artistically the choral results of the festival were negative: the women of Cincinnati wear fine raiment and the long intermission at festival concerts constitute a fête in themselves, but the chorus sang very unsteadily. Mr. Thomas conducted and all the critics agree that the instrumental features of the programs were performed with extraordinary success. Excepting Mr. Lloyd the soloists were but indifferently successful; the personal popularity of a singer, his drawing power estimated in dollars rather than the pre-eminent fitness of the work assigned him, seemed to govern the selections in this quarter. After an interval of a year the College of Music resumed giving public symphony concerts. Mr. Brand's program contained several novelties and were in every way capital. Other public concerts sustained by the College were two by the College Choir. Very little chamber music was heard outside College circles. The concerts of the Apollo Club were commendable both for quality of selection, and, as we hear from many sources, performance. Mention is due an ambitious scheme of Sunday evening orchestral concerts undertaken by Mr. Ballenberg. The visiting Boston orchestra gave two concerts in May. This is the sum of a year's happenings in Cincinnati.

Chicago has her splendid Apollo Club and that is all. She furnishes a new and magnificent domicile for opera, but imports her artists; she listens to visiting orchestras but has none of her own; while in the field of chamber music her spasmodic efforts reached the minimum this season when only Mr. Wolfsohn's trio concerts and an occasional string quartet played by teachers of one of the music schools were heard. The experiment of the Symphony Society of 1888-89 was not revived during 1889-90, and altho' at this writing an ambassador has set out for Europe to engage a conductor for an orchestra to be organized next season, one who values his reputation as a prophet would not venture an opinion as to what will come of his visit, so happy is Chicago in her ability to dissipate. Luminaries like Von Buelow, Sarasate, D'Albert were well received in Chicago which, altho' a place of much dissembling, could it concentrate its talent, would easily rank as a musical city. The unique feature instituted by the Apollo Club, the "wage-workers' concerts," was continued throughout the season, but it is not yet apparent that such philanthropy will be extended next season toward the great throng of breadwinners whose rude ways and habits have brought dismay to many an habituë of the richly-upholstered Auditorium, where both the prince and the pauper in turn receive their musical delectation.

St. Louis can boast of a start towards a permanent orchestra. Joseph Otten, conductor of the Choral Society, with an influential support, gave three concerts. Other permanent institutions, the Musical Union and the Mendelssohn Quintett Club (of St. Louis) gave their several quota of concerts.

On the Pacific slope the admirable Loring Club of San Francisco completed its fifteenth season. A choral venture of some promise was the Handel and Haydn Society, which death has already overtaken. Orchestral music was in the hands of the Philharmonic Society, composed largely of amateurs, the concerts by the Rosewald orchestra of 1888-89 being discontinued. A new orchestral enterprise is, however, but recently born, of which report speaks well. Los Angeles has two singing clubs and an amateur orchestral society.

Milwaukee and Minneapolis cultivate choral music, the former distributing her energies among three societies, the latter barely supporting Mr. Morse and his Gounod Club. Cleveland has an enterprising Vocal Society whose record the past season has advanced the musical position of that city; the Cleveland Philharmonic Orchestra at the end of its second season, finds itself much stronger than before, and holding a influential support. Detroit ceased to try to perpetuate an orchestra. Its Philharmonic Club gave a series of quartet concerts of high character. This organization, whose local series numbers more concerts than are attempted by any similar organization in the country, exists with the highest art purpose, and it deserves the warmest support of the entire territory it has elected to influence.

After last season's activity we survey the record of Buffalo only to repine at her failure to continue Mr. Lund and his orchestra. The three choral societies have, however, done good work. Pittsburg has its Mozart Club and a group of chamber players who performed a dutiful list of classic and modern works. The festival at Petersburg in May advanced choral

matters in Virginia. The works heard were "Arminius" and Rossini's Stabat; Mr. Zerrahn was the conductor. Baltimore had her local Peabody symphony concerts as usual; never before were the concerts by the Boston Symphony Orchestra so well patronized, and her Oratorio Society, at one time brought near to dissolution, has, through the enthusiasm of its president and his associates, been put more securely upon its feet. The state of music in Baltimore is eminently promising. In the capital city the Choral Society well deserves the honor it has won; for its influence was the earliest visible factor which served and purified popular taste. The little groups of chamber-music players and the amateur orchestra, all exert a good influence, while visits of the Boston Orchestra could as ill be spared as the Capital.

New England cities like Worcester, Providence, Taunton, Rutland and Norwich follow choral music with real ardor. At Springfield and Rutland festivals of several days duration were given in May. That in Springfield by the Hampden County Choral Society was the second in the history of that organization, and both artistically and financially was a gratifying success. Mr. G. W. Chadwick is the conductor; his taste was seen in the choice and arrangement of the program, which honored classic masters and gave modern men a hearing. The leading choral works performed were "Redemption," Parker's "St. John," and Chadwick's "Lovely Rosabelle." At Rutland Verdi's Requiem Mass and Massenet's "Narcissus," were heard; Carl Zerrahn was the conductor, G. N. Mietzke, associate. Nearly the entire month of May was spent by the Boston Symphony Orchestra travelling; places which seldom hear an orchestra were visited and everywhere the band was enthusiastically received. Another time we shall enlarge on some features of the musical happenings in the United States during the season of 1889-90; this month we conclude our hasty scanning by quoting from the seventh volume of the *Musical Year Book* of the United States for the season of 1889-90, a table showing the new American compositions produced during the year:—

Composer.	Title.	Place of Residence.
A. Bird,	Two Episodes for orchestra,	Boston.
A. Foote,	Suite for Strings, No. 2, in D, op. 21,	"
A. Foote,	Sonata for P. F. and V. in G minor,	"
	op. 20.	"
E. A. MacDowell,	Symphonic Poem, "Lancelot and Elaine," op. 25,	"
G. W. Chadwick,	Ballad, "Lovely Rosabelle,"	"
J. C. D. Parker,	Cantata, "St. John,"	"
Templeton Strong,	"The Knights and the Naiads,"	"
R. DeKoven,	Comic Opera, "Doo Quixote,"	"
C. F. Dennée,	Sonata for P. F. and V. in D minor,	"
B. Cutter,	P. F. Trio in E flat, op. 22,	"
S. G. Pratt,	Soliloquy for Orchestra,	Chicago.
Schonfield,	Air, Gavotte, and Musette,	"
F. G. Gleason,	Festival Ode,	"
C. A. E. Harriss,	Cantata, "Daniel before the King,"	Montreal.
G. A. Kies,	Cantata, "The Last Hymn,"	Norwich.
H. A. Clarke,	Oratorio, "Jerusalem,"	Philadelphia.
J. Ch. Rietzel,	March for Orchestra,	New York.
Chas. Kurth,	Suite, for Sextet,	New York.
Jules Jordan,	Cantata, "A Night Service,"	Providence.
A. M. Foerster,	P. F. Trio, op. 29,	Pittsburg.
E. R. Kroeger,	P. F. Quintet in E minor,	M. T. N. A.
G. Hille,	Concerto for Violin, in C. op. 40,	"
B. O. Klein,	Concert Overture,	"
J. H. Beck,	Moorish Serenade,	"
H. H. Huss,	Sanctus for Voices and Orchestra,	"
W. Petzet,	Overture, "Odysseus,"	"
H. H. Huss,	Romance and Polonaise for Violin and Orchestra,	"
	at Paris,	
	American concert,	
	G. H. W.	

The pianoforte is at once the race course of our imagination and the confidant of our solitary and deepest thoughts; the solo quartet, on the other hand, is a refined, intellectual conversation in a congenial, select circle.—*Marx.*

## MUSICAL READING COURSE.

REQUIRED READINGS FOR JULY—THE BALANCE OF "RECENT MUSIC AND MUSICIANS," BY MOSCHLES;\* AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

The remainder of Moscheles' book will be found of even higher interest, as it deals with events in the history of music more nearly connected with our own day. The author's keen penetration into the elements of transition apparent in those later days, will offer the thoughtful reader much interesting light on a musical era not less striking and pregnant than any that have gone before. For the "Lighter Hours," of midsummer reading we give below the first part of a rather stirring musical story.

### THE STORY OF "THE FIRST VIOLIN."

BY EPIPHANIUS WILSON.

The members of the brilliant orchestra sat silent on the piazza, under the deep awnings and among the foliage of shrubs and flowering plants which had been ranged there for the benefit of such dancers as sought quiet and rest after the excitement of a valse. Chinese lanterns, green leaves, and petals of many hues lit up the place, into which the musicians had strolled forth, for the guests were at supper.

"You ask me where I obtained this violin?" said a tall musician with an auburn mustache, slightly streaked with grey. "I have often promised to tell you. Perhaps this is as good a time as any to give my story.

"Yet this incident in my life is one of the saddest I have experienced. It has made me more thoughtful than I was before. I have always worshipped the art which we all represent. But there is one blessing in connexion with it which we all, perhaps, enjoy. We are good workmen, but we are none of us great geniuses. Those who, like us, follow the great masters in reproducing their strains by laborous efforts, are like the happy many who earn by constant toil their daily bread, in contrast with those who have been endowed with vast wealth without the trouble of acquiring it. It has been cynically said that God shows the estimate he has for wealth by the character of the people on whom he bestows it. The same might be said of great mental or artistic endowments.

"The Greek feigned that the rustic who had left his flock and his fellows, and had climbed a certain hill, if by chance he drank of a certain spring, became filled with the fine phrenzy which we call poetic inspiration. The clown turned poet was none the less a clown. He felt

and saw in life a thousand-fold above his fellows; he expressed to them and for them what they might, to some extent, feel, but could not utter; he charmed, melted, excited other men, and became in their sight something divine, while all the time he was nothing but clay, clay raised above itself, stirred to madness, carried along almost against the will, and, perhaps, in other respects, more a fool than the men who admired him. Genius is a freak of nature, like the fortune left to a fool to his own ruin."

"You are gloomy tonight, Herr Erhardt," said the phlegmatic bass viol, good-humouredly.

"No, not gloomy," was the reply. "I only wished to emphasize the truth that there seems something eminently fortuitous in the gifts of great artistic skill. I mean that the fire of inspiration falls at random, and often sets aflame those who are least fitted to be its receptacle. If I were a pagan I would declare that the Gods give their inspiration to mortals in the same way that some men give intoxicants to a brute, in order that they may be amused at the antics and adventures that follow as a consequence. I almost believe in Pirria, as I do believe in the cup of Circe. Wild, strange and sad as are the tragedies of life, there are no more pathetic dramas enacted under high heaven than those in which mortals have been bitten with the vestrus of artistic enthusiasm and urged along by the awakening within their souls, of music or even poetry in its most vivid, most transporting, most over-whelming intensity. It is Icarus carried to the clouds on the wings of Art, or rather it is the wizard who has himself raised a spirit, only to become its slave. I dare, almost, to add that it is the human bride consumed to ashes in the embrace of her spouse's splendor."

"Well, what has this to do with your Stradivarius?" asked the clever young flutist from Saxony, his lips wreathed in something like a smile of mockery.

"Wait till you hear my tale," answered the first violin calmly.

"It was not until I had been some time in New York that I was engaged at the Bowery Theatre. Until then I had lived in great simplicity, in one of the old houses which stood in the neighborhood of the western end of Houston street. The gambrel roof and dormers of my lodging house have, I believe, disappeared. In those days we had none of the conveniences of modern flats. And yet those houses, ill-adapted as they were for families, were not uncomfortable for a lonely man such as I was. The room I rented was large and high, and the rose of plaster which decorated the centre of the ceiling may have been the witness and the seal of confidence between many high-born and wealthy merchants, or soldiers, of old colonial days, or even more recent times of the republic. At the present day the class of people who inhabited the house, with its delightful wastefulness of space in passage and room, were of a different stamp. I am Yankee enough to confess without shame that my first experience of this city was as a strolling musician; and I could easily earn my living by playing in a little

curbstone orchestra in front of taverns and dwelling houses. It was a wearisome and thankless work. But my daily share of contributions enabled me to save something, and that was all I had any ambition for at that time. I was, by my daily absence from my home, saved from very much contact with the other dwellers in the house. On Sunday I generally accompanied other members of the string band, either to one of the summer resorts on the coast, or, in winter, to the casinos.

"I thought for some time that the room next to mine was unoccupied. A strange occurrence told me that a tenant was in possession of it.

"I generally took one meal a day at a cheap eating-house; but my supper I ate in my room. It was a simple meal, a handful of chestnuts, or an apple, some bread and cheese, and a glass or two of lager. My stores I kept in a cupboard, which was built next to the chimney in the partition wall. On opening the cupboard door I had often noticed that the shelves were very shallow, and were of unplanned board, and that the back of the cupboard was a panelled door, painted green. Across this door the ends of the shelves were supported on rude strips of wood, nailed into the door posts. Evidently, in ancient times, this had been simply a double door separating two rooms in a suite.

"I had opened my door one evening, and was taking out my *Switzer Kase* and brown bread, for my frugal evening meal, when, suddenly, I heard the sound of some one tuning a violin in the next room. Violin players were not uncommon in New York, yet the sound gave me pleasure. I put the bread and the cheese down on the table and took a draught of the beer, which I had brought upstairs with me, and as the unseen player began his practice or recitation, I sat down and remained, with my cupboard door open and my supper all uneaten, until midnight, listening to the violin.

"I should tell you that this was far back in the thirties, some twenty-five years ago. Paganini had just astonished Europe with his new development of the violin. The French Conservatoire had been panic-stricken by the sudden rise of his flame, for he had left the violin world of Germany far behind him, and musical Italy lay in adoring admiration at his feet.

"I had heard this wizard of the bow, and when, in that dirty, half-ruinous room, I listened to the musician who was separated from me by nothing but the green door, which formed the wall of the cupboard, I was inclined to exclaim:

"Paganini, or the devil!

"But it was Paganini in his wildest mood. In the first place the instrument which was played was certainly a Cremona. The sunlight of Italy alone could have tempered the wood which vibrated with such exquisite tenderness and sensibility. Yet there was strength, volume, profundity, in the intonations. I was amazed, spell-bound. But let me describe in detail the piece which thrilled me so acutely.

"The first sound that made me start in my chair was a long-drawn note, soft, dreamy, and, in its exquisite

quality, vying with the human voice. It reminded me of the contralto of Madame Mara. Simple as was this opening, it seized my heart and stopped my pulse. I shuddered at the overwhelming appeal. Then followed four or five whips of the bow, producing the effects of vivid scintillations of sound, which seemed almost to flash across the atmosphere. Finally, gliding into the air, '*Nel cor piu sento*;' the cadences were prolonged, repeated, re-echoed; now with the pizzicato of a guitar, now with arpeggios of the most astounding exuberance. No language can describe the melting paths of each phrase. For the instrument literally called aloud, wept and wailed in despair. It seemed as if a lost spirit, a fallen angel, was complaining with bitter lament, in the very pit of hell; or that some creature, whose love, stronger than life, had been balked, or outraged in its innocence, was musing in the autumn twilight, and half-cursing, half-defying, amid shrieks and sobs, the hopelessness of its lot. There was not only all this, but much more, in the changing stream of sound that flowed from the tingling instrument and reflected so miraculously the despair and anguish of a broken heart.

"I was melted to tears and at the same time touched with a superstitious awe; for, perhaps, this might be actually the voice of a spirit, or of some shade which had, from its couch of misery, revisited earth for a season. Was there any earthly performer now in prosaic New York, I asked myself, who could produce such music? As these thoughts flew through my mind, the mood of the music changed. It burst out from piercing lamentations into something like the merriment of laughter. But it was the laughter of a maniac. It was the mocking sound which the traveller, caught in an impenetrable forest, hears in his loneliness and desolation from an invisible bird, whose note makes him shudder. Then the four strings seemed to lisp, hesitate, and joke, as if they gloried in a whimsical jubilee. A burst of almost bridal joy followed.

[To be Continued.]

Many nursery rhymes have a very curious history if it could only be traced. Some of them probably owe their origin to names distinguished in our literature; as Oliver Goldsmith, for instance, is believed, in his earlier days, to have written such compositions. Dr. E. F. Rimbault gives us the following particulars as to some well-known favorites:—"Sing a Song of Sixpence" is as old as the sixteenth century. 'Three Blind Mice' is found in a music book dated 1609. 'The Frog and the Mouse' was licensed in 1580. 'Three Children Sliding on the Ice' dates from 1639. 'London Bridge is Broken Down' is of unfathomed antiquity. 'Girls and Boys Come Out to Play' is certainly as old as the reign of Charles II.; as is also 'Lucy Locket Lost Her Pocket,' to the tune of which the American song of 'Yankee Doodle' was written. 'Pussy Cat, Pussy Cat, Where Have You Been?' is of the age of Queen Bess. 'Little Jack Horner' is older than the seventeenth century. 'The Old Woman Tossed in a Blanket' is of the reign of James II., to which monarch it is supposed to allude."

Music is the art of the prophets, the only one that can calm the agitation of the soul; it is one of the most magnificent of and delightful presents God has given us.—*Luther*.

## CHURCH MUSIC.

### ✠ IRRELIGIOUS CHURCH MUSIC.

The fitness of things will never be recognized in Sacred music until reviewers unite with clergymen and devout auditors and demand that the spirit of the words used in the sanctuary shall dominate the music, and not *vice versa*. Wagner's statements that "Music is the handmaid of Poetry," and "In the wedding of the two arts Poetry is the man, Music the woman," are never so forcible as when applied to church music. Too much emotion is always out of place in truly sacred music, for it at once gives a dramatic element where only earnest dignity should rule. Calvin said, "That music is best for religious use which attracts no attention to itself whatever," and if we cannot subscribe to all Calvin's ideas on music, at least one would prefer to have music as he thus describes it, to having the composer immodestly thrust himself before some great thinker and poet—possibly the Psalmist himself—and turn the loftiest thought into a mere vocal exercise. A recent song, for example, at the words "Father, I pray to Thee," allows the singer to attempt a high B and C. Now can anyone associate the thought of lowly petition with a vocalist straining every nerve to bring out a very high note, and possibly giving a scream, where the words suggest pleading? In this respect at least, the ancient musicians were in advance of their modern brethren. One only needs to compare the lofty "Ave Maria" of Arcadelt with the ecstatically vehement one of Luzzi to have this point made clear. In ecclesiastical music, at least, a return to the calm, placid, and dignified style of Palestrina or D' Lasso would by no means be a retrogression, but a decided advance.

If the following statements from a prominent musician in the West are not over-drawn, and we fear they are not, it is surely time that the churches were waking up to the importance of the subject.—ED.

"I am in hearty sympathy with you on the subject of church music. The majority of our city churches are getting far away from effective music appropriate to the sanctuary. There is little devotion in the playing, and, if anything, less in the solo singing and quartet work. We have received a command to praise God as well as pray to him, but I fail to see much praise in the fine musical entertainment given in a great majority of our city churches by persons who are, without a doubt, fine musicians, but too frequently without a spark of Christianity about them; therefore their works lack the one absolutely essential element, viz., the devotional. I do not condemn solo or quartet singing. I have seen vast audiences moved to tears by the simple story of the Cross told in song by a true church



singer who was in communion with God, and felt the deepest meaning of the words; such a solo is as effective and often longer remembered than the sermon. A grand chorus choir of trained young people of the congregation is an inspiration for the congregation to join their voices in a grand Hallelujah to God. Such church service, in my estimation, is the only true one. It is for the people and by the people."

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And music too--dear Music! that can touch  
Beyond all else the soul that loves it much--  
Now heard far off, so far as yet to seem  
Like the faint, exquisite music of a dream.

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—Moore.

## N. E. CONSERVATORY ITEMS.

The amount of space devoted to the N. E. C. Department in this issue might authorize our naming it "The Commencement Number." The matter will, we are sure, be found interesting and especially to all students and friends of the institution. The August number will contain some excerpts from the speeches at the Alumni Reunion and a large amount of N. E. C. and Alumni matter, for which no room was found in the present number.

Miss Harriet Thayer Durgin has in the Paris Salon one of her last summer's water-color paintings. It is an exquisite study of downy thistles gone to seed, which will be remembered with pleasure by all who saw it last autumn at the exhibition in Copley square.

On the evening of May 31st. Mrs. Laura Ormiston Chant of London, England, by invitation of Mrs. Mary Hemenway, Mrs. William Claflin and other friends of the N. E. C., addressed the students in Sleeper Hall, which was tastefully and appropriately decorated for the occasion with English and United States flags. Mrs. Chant was accompanied to the platform by Mrs. Hemenway, Mrs. Kate Gannett Wells, Mrs. Claflin, Mrs. Ole Bull, Mrs. Julia Ward Howe and others. Mrs. Claflin introduced the distinguished lecturer who was welcomed by earnest and prolonged greetings. The closest attention of her large audience was held for more than an hour. Good advice was given to the young ladies with regard to their work, their aims and ambitions, their habits and associations. At the close of the lecture Mrs. Chant held an informal reception in the parlors, kindly addressing and taking by the hand the hundreds of students who were presented to her, declaring that it "did not in the least fatigue her," but, "on the contrary, it was a great pleasure to meet the earnest, devoted young ladies."

Mrs. Mary A. Livermore addressed the students of the N. E. C. June 18th. She stated that during the thousand years preceding the last century, the civilization of the world had received its character from Italy, Germany, France, and England. Now, this leadership of

the world's civilization is slowing passing from the old to the new world. The lecturer dwelt upon the comparative size of the states in our Union, their immense capacity for production, which we do not begin to realize. Of "Little Rhode Island," she said, "the time would come when she would not be permitted to be a state." The emigration to the West is one of the hopeful signs for the advancement of civilization and education. There is no hindrance today to the aspirations of the average boy or girl; it is possible to accomplish anything within reason. The opportunities for women are greatly multiplied. In 1880 there were only twenty-seven avenues by which a woman could support herself; today there are three hundred and forty-two. There is too much worship of riches; the American people have actually bowed down to Mammon, sacrificing health, pleasure, comfort, everything that interferes with the accumulation of money. The world is full of promise, full of hope, and full of dangers. Good health is, first of all, an absolute necessity; more than this, it's promotion is an absolute duty, and there are very few persons, who cannot, by correct habits of thought and action, secure to themselves this *sine quanon* of success, *Good Health*.

The Baccalaureate Service held in the First Baptist Church, Commonwealth Avenue, Sunday evening, June 22nd., was very largely attended by faculty and students, and Mr. Moxom proved his entire adequacy to the occasion. His earnest and inspiring address will never be forgotten. We shall hope to find room to give our readers some excerpts from it and from his delightful talk at the Alumni Reunion as well.

### THE YEAR '89-'90.

A retrospect of the Conservatory year 1889-90 discloses a record of uninterrupted prosperity and progress. The Director's illness and temporary retirement from active control of affairs, so far from deranging the activity of the institution has shown its organic steadfastness.

An advisory committee appointed by the trustees, consisting of Messrs. Faelten, Dunham, F. W. Hale and Willis, has so far proved its usefulness as to claim a permanent place in the management of the institution. Its service was further augmented by the appointment of its chairman to the office of Acting Musical Director.

Among features of special interest may be mentioned: *The growth in ensemble study*, a movement much encouraged by the admirable work done by the Conservatory String Quartet in its periodical concerts.

*The Orchestral Concert*, unanimously pronounced by the Boston press to be not less creditable than the finest concerts of its type given by the European conservatories.

*The work of the Beneficent Society*, carried on with the hearty support of many of the noblest women of Boston. The efforts of the society have been abundantly rewarded in the faithful work and the success of those who have been aided. One of these possesses the most promising voice in the institution, at present and upon its possessor rests the care of a father and mother.



The Service of the Beneficent Society is supplemented by the M. E. Board of Education, which contributes \$250.00 a year to the preparation, here, of prospective missionaries for a work in mission fields that is yearly assuming more and more importance in the estimation of the Board. In this connection may be mentioned the Japanese ladies in the home who are preparing for work among their people. One is aided by this board.

*The Faculty Club*, organized in the interest of social intercourse among the teachers, which has in its first year added much enjoyment to life in the institution, and cannot fail to occupy a prominent place in its history.

*The growth of interest* among the alumni manifest in one way, by the largest and one of the most pleasant reunions ever held. A representative of them, Mr. H. W. Dunham, nominated by the association, has been elected to occupy a place upon the board of Trustees, a step in furtherance of the most wholesome purpose, to enlist more directly the thought and support of the alumni body and to make it a factor in the development and shaping of the Institution.

*The appeal to the Legislature for state aid*, which, though it did not at once effect the specific object in view, drew large and thoughtful attention to the institution and afforded an ample opportunity to place before the public the claim founded on its unique service to the commonwealth and to the nation, and to vindicate it in the face of ignorant and prejudiced criticism.

*The real and significant departure* in the direction of collateral study and self culture among the students who, so far from opposition to the literary requirements, clearly recognize their claim and the beneficence of their purpose, and in a liberal and appreciative spirit, met them. The Conservatory library is in constant use; its steady growth is supplemented by valuable additions made from time to time by the *Hyperion Society*.

To Mr. Juglaris and his efficient assistants is due the credit of the most prosperous year in the history of the *School of Fine Arts*. To awaken and develop the true *art instinct* rather than acquire a superficial proficiency in the use of color, is the one constant aim, and hence the emphasis laid upon free-hand drawing, from life. In this field Mr. Juglaris is without a peer, and the Spring Exhibition was a splendid intimation and prophecy of our future in this field. *To be rather than to seem*, is manifestly the motto of both faculty and students.

The enthusiasm and success attending the work of the *School of Elocution* during the past year, have been even greater than usual. Mr. Kelley's conduct of the department is characterized by both Ideas and Action, and he infuses the minds of all about him with a spirit of determined endeavor. The exhibitions of the Tableaux D'Art Company have awakened the greatest interest everywhere and won the heartiest applauses of both people and press. The plans and provisions for the school the coming year are more inviting than ever, and we are sure that '90-'91 will chronicle a larger success than any hitherto recorded. Three complete a course

in the School of Oratory and received their honors this year and the number will be much larger next. The Department of Physical Culture will be associated with the School of Elocution in the future and Mr. Kelley will make his system of *Art in Action* tell most effectively in this field. A beautifully illustrated pamphlet giving full information regarding the school will be issued in a few days and mailed free to all desiring a copy.

In all these and many other reports, and especially in the increasing interest in the conduct and welfare of the institution manifested by former students and by the Alumni Association, a most heartfelt and encouraging advance has been realized.

#### ANTICIPATORY.

The year 1890-'91 will go into action under a regime somewhat new. The trustees have rounded their scheme for the management, by the appointment of Mr. Carl Faelten Acting Director, by the development of the advisory committee into a *Directory Committee*, and by the organization of the Faculty of the College of Music into an *Advisory Board*.

The prospect is most auspicious. Such as have observed the caution, the conservative wisdom, combined with a truly progressive spirit, the masterly comprehension of the real nature and needs of the institution, already displayed by Mr. Faelten, have the highest hopes of the success of his administration. He will be supported by a board of advisors thoroughly loyal and devoted to the institution, and we are assured will not fail to place the Conservatory on a more enduring and efficient basis than it has ever been before.

It is no whit more due to the new director, to bear unequivocal testimony to his earnest and self-forgetful devotion to the cause in which his interest is newly embarked. The Conservatory is already indebted to him for a service freely and cordially rendered, which will not be over-estimated.

His own high ideals of what its work should be, brought steadily to bear on the activity of the institution, have already stamped it with a spirit of improvement in all directions. We shall miss wide our guess if the coming year do not prove the most prosperous and telling of all. And we are the more assured of this since the new departure is in no sense new in spirit, but at every point reflects the high wisdom displayed from the beginning by that man who divides his claim upon our wonder and admiration with that upon our personal affection. We trust that the fondest dreams of the Director, Dr. Tourjee, will yet be realized. We entertain this hope because we know that it means more than can be easily determined to progress in true culture among our people.

Since this is the one aim which ought to appeal to everybody possessed of the smallest public spirit, it is surely little to expect of every former pupil, cordial, and, if need be, self-sacrificing support. Such support is, as we know, constantly operating effectively in the

advertisement by old students, of the institution. *Investigation has fully demonstrated that the great majority of the pupils come at the recommendation of others who have been here.*

This is a very broad hint and it must not be missed. A few cordial words spoken here and there all over our land by those whose experience qualifies them to speak them, *are sure to prove of incalculable advantage.*

The Conservatory does not hesitate to ask this, because it is conscious of absolutely artistic ambition, and because, until some large-hearted man or woman shall discover the privilege of lifting the pecuniary burden under which it ought not for a day further to be suffered to labor, it must go on its way with only the immediate support of those who enjoy its advantages.

## COMMENCEMENT, 1890.

We give below the Commencement Programs which were listened to by large and enthusiastic audiences in Tremont Temple.

### ORGAN AND VOCAL CONCERT.

(Tremont Temple, June 21.)

#### Program.

- |   |  |
|---|--|
| Merkel. . . .   | Pastorale, in G, Op. 105.<br>Miss Agnes M. Whitten, (Mass.)                                  |
| Handel. . . .   | So Shall the Lute and Harp Awake,<br>(Judas Maccabaeus.)<br>Miss Lizzie Parry James, (Penn.) |
| Bach. . . .   | Passacaglia and Fugue, in C minor.<br>Mr. Edward L. Brigham, (Rhode Island.)                 |
| Smart. . . .  | { Evening Song.<br>The Lord is my Shepherd.  |
| Misses Martha Boggs and Grace Dyer, (D. C. and Mass.) |  |
| Mendelssohn. . . .                                    | Sonata, D major, Op. 65, No. 5.<br>Miss Carrie Kauffmann Mass.                               |
| Meyerbeyer. . . .                                     | Ombra Leggiera, (Dinorah.)<br>Miss Lucy Handy, (Texas.)                                      |
| Lefebvre-Wely. . . .                                  | Fantaisie, in C major.<br>Mr. George Shaul, (Ohio.)  |

### COMMENCEMENT CONCERT.

(Tremont Temple, June 25.)

#### Program.

- |                  |   |
|------------------|---|
| Bach. . . .      | Prelude for Organ, in G major.                                  |
| Spohr. . . .     | March, from the Nocturno.<br>Mr. Samnel Newton Cutler, (Mass.)  |
| Lassen. . . .    | A Dream.  |
| Wagner. . . .    | Love Song, (Die Walküre.)<br>Mr. John David Beall, (Ill.)       |
| Schumann. . . .  | Nocturne, for pianoforte, in F major,<br>Op. 24, No. 4.         |
| Macdowell. . . . | Witches' Dance, B. minor.<br>Miss Mary Irene Gurney, (Canada.)  |
| Scott. . . .     | The Death of Marmion.<br>Miss Florence Vaughan Hopkins, (Mass.) |

- |                         |   |
|-------------------------|---|
| Donizetti-Liszt. . . .  | Sextet from Lucia, for pianoforte.<br>Miss Lillie Stanley Goss, (Mass.)       |
| Beethoven. . . .        | Romanze, for Violin, in F.<br>Mr. Frank Neary Schilling, (N. Y.)              |
| Rubinstein. . . .       | Polonaise, for pianoforte, in E-flat.<br>Mr. Edward Leander Gardiner, (Mass.) |
| Rossini. . . .          | Bel Raggio, (Semiramide.)<br>Miss Fannie Clifford Thompson,<br>(R. I.)        |
| Mendelssohn Best. . . . | Overture to Athalie, for organ.<br>Miss Annie Monroe Waterman. (Me.)          |

## Awarding of Diplomas.

### GRADUATING CLASS.

#### PIANOFORTE.

- |                                 |                                  |
|---------------------------------|----------------------------------|
| Clara Allen, N. Y.              | Caroline Amelia Kauffmann, Mass. |
| Bertha Ellen Beebe, N. Y.       | Walter Henry Lewis, Mass.        |
| Wade R. Brown, Kan.             | Edward Stafford Luce, Vt.        |
| Winnie Estelle Churchill, Mass. | Annie Gertrude Lockwood, Ohio.   |
| Rose Christine Cumins, N. Y.    | Blanche Campbell Mullikin, N. J. |
| Mrs. Ada Crane-Dennée, Mass.    | Mary Reno Pinney, Penn.          |
| Marie Collins Dewing, Mass.     | Sarah Josephine Perkins, Mass.   |
| Rosa Nelle Field, Ill.          | Almira Bosworth Richards, Mass.  |
| Edwin Leander Gardiner, Mass.   | Louise Brown Richardson, Mass.   |
| Eleanor Florence Godfrey, Iowa. | Frank Neary Schilling, N. Y.     |
| Lillie Stanley Goss, Mass.      | Lizzie Thomas Smith, Va.         |
| Mary Irene Gurney, Can.         | Emma Lou Thomas, Penn.           |
| Anna May Hall, Mass.            | Ida Adelaide Tigh, Mass.         |
| Emily Starr Hamsher, Ill.       | Nellie Mabel Vella, Mass.        |
| Edna Carrie Hempleman, Ind.     | Genevieve May Westerman, Iowa.   |
| Jennie Lucy Hull, Penn.         | Mary Josephine Wight, Ky.        |
| Helen Ruth Ingalls, Mass.       | Adah Alethea Williams, Mo.       |

#### VOICE.

- |                              |                                 |
|------------------------------|---------------------------------|
| John David Beall, Ill.       | Ella F. Taylor, Kan.            |
| Maud Diana Brooks, N. Y.     | Lizzie Clifford Thompson. R. I. |
| Elizabeth Eastwood Brown, O. | Anna Van Stone, O.              |
| Mary Adele Rockey, Ill.      | Viola Bryant Winchester, Me.    |

#### ORGAN.

- |                                |                                  |
|--------------------------------|----------------------------------|
| Edward Franklin Brigham, R. I. | Caroline Amelia Kauffmann, Mass. |
| Samuel Newton Cutler, Mass.    | George Shaul, O.                 |
| Alice Marion Greer, Mass.      | Annie Monroe Waterman, Me.       |
| Metta Horton, N. Y.            | Agnes Maud Whitten, Mass.        |

**VIOLIN.**—Frank Neary Schilling, New York.

#### ELOCUTION.

- |                             |                                |
|-----------------------------|--------------------------------|
| Mary Isabella Harvey, Mass. | Adelaide Minerva Scriber, Ore. |
|-----------------------------|--------------------------------|

#### BACHELOR OF ORATORY.

- |                                 |                               |
|---------------------------------|-------------------------------|
| Florence Vaughan Hopkins, Mass. | Ella Elizabeth O'Brien, Mass. |
| Mary Elizabeth Raynor, Mass.    |                               |

### CERTIFICATED PUPILS.

#### PIANOFORTE.

- |                         |                            |
|-------------------------|----------------------------|
| Maud Brooks, N. Y.      | Nelle B. Hyde, Kan.        |
| Cora Ida Ball, Vt.      | Julie Jonas, Ala.          |
| Margaret Cushman, Me.   | Mame Mitchell, O.          |
| Edward E. Davis, Mass.  | Mattie Pattison, Mo.       |
| Harriet L. Fales, Conn. | Mary S. Peck, Mass.        |
| Carrie L. Flint, Mass.  | Lulu M. Pratt, Me.         |
| Fannie S. Glover, Penn. | Mary Spilman, Ky.          |
| Evelyn Haynes, Mass.    | Helen S. Whittemore, Mass. |

#### MUSIC IN PUBLIC SCHOOLS.

- |                         |                       |
|-------------------------|-----------------------|
| Carrie Blanchard, Mass. | Lulu J. Crouch, Minn. |
| Lionne Cochems, Mich.   | Metta Horton, N. Y.   |
| Lizzie M. Lyford, Mass  |                       |

#### PIANO TUNING.

- |                         |                         |
|-------------------------|-------------------------|
| Arthur D. Amsden, Wis.  | Arthur Hills, Conn.     |
| Laura Barnett, Wis.     | Arthur Holly, Hayti.    |
| Charles A. Bennett, Me. | George H. Lesure, N. H. |
| Frank E. Burritt, Penn. | Robert Lett, Ont.       |
| Lionne Cochems, Mich.   | Frances R. Lyon, N. Y.  |

John A. Davies, Penn.	Martin L. Markilli, Ill.
Arthur S. Dornblaser, Penn.	Leo Munier, Mass.
Henry E. Grette Meyer, Conn.	Fred J. Rogers, O.
Andrew J. Harter, Penn.	J. L. Sanborn, Mass.
Nellie Hatch, Kan.	Edna M. Wallace, Mass.

Millard C. Wright, New York.

### ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

For full report of Alumni Reunion, speeches, notes, etc., see August number.

The calls for teachers of a good range of adaptability have been much more numerous this year than ever before and a large number of alumni and students have been placed in correspondence with schools and colleges throughout the country. We expect to announce a large list of engagements next month.

Miss Ada Brundage, Class '90, locates in Palmyra, Mo.

Miss Mary Wight, Class '90, has accepted a position in the Millersburg Fem. College.

Mr. Wade Brown, Class '90, has accepted a fine position for the coming year in Greenville, S. C.

Miss Emily Rawe has been engaged to teach, the ensuing year, in the Fem. Sem. of Somerville, Tenn.

Miss Ada Williams, Class '90, will locate in Creston, Iowa. Miss Lizzie Brown in Statesville, N. C. (Fem. College.)

Miss Lena Larrabee is booked for Ryland Institute, Suffolk, Va., and will make herself felt in the piano department next year.

Miss Ida Hubbard, '90, returns to her Alma Mater Montpelier academy next year, to take charge of the vocal department of that flourishing school.

Mr. Ed. Luce, Class '90, has assumed charge of a church position in Williamsport, Pa., and will also lead a local band in connection with private work.

Miss Fanny Crosby has decided to continue her connection with the Rogersville, Tenn., Fem. College, where she has had marked success in charge of the art department. Miss Helper also remains as one of the teachers of the vocal department.

Three well-arranged, classical and thoroughly interesting programs from New Wilmington, Pa. show the excellence of the work being done by Mr. F. M. Austin. They are given by graduating pupils. Mr. Austin proposes to spend half the summer vacation in Normal work and in giving private lessons.

Besides the programs from Yankton, South Dakota, to be found in the column of musical mention we have others, of a concert of sacred music, and one of miscellaneous numbers, both showing the highest standard of efforts. The efforts of Mr. Randolph and Mr. Stead cannot fail to go far toward the musical education of the north-west.

The Father spake! in grand reverberations  
Through space rolled on the mighty music tide,  
While to its low, majestic modulations  
The clouds of chaos slowly swept aside.

And whosoever in his rich creation,  
Sweet music breathes--in man or bird or soul--  
'Tis but the faint and far reverberation  
Of that great time to which the planets roll.

—F. S. Osgood.

## MUSICAL MENTION.

### NOTES.

Marie Van Zandt will appear in opera in America next season.

A Wagner cyclas of ten works is announced for the second fortnight of May at the Stadt Theatre.

Mme. Sembrich, having finished her St. Petersburg season, is now singing at the Kroll Theatre with enormous success.

Gudehus, the famous tenor of the Dresden Opera, has concluded an engagement to play in German opera next winter at New York.

The title of Tschaiakovsky's new opera is now said to be "La Pique Dame," and not "The Captain's Daughter," as first reported.

Mme. Essipoff, who recently gave two concerts in St. Petersburg, was termed "the female Rubinstein" and the "best Chopin player."

Herr Shaper, of Berlin, is engaged on the design for the memorial of Wagner, which is to be erected at Leipsic. The composer will be represented seated.

Miss Nita Carritte, a lovely American soprano, pupil of Emilio Belari and Mme. de la Grange, has accepted an engagement in the London season of Italian opera under Manager Harris.

When Dr. Joachim, the great violinist, was introduced to Carlyle, that distinguished literary genius informed him that he hadn't an exalted opinion of musicians—"they seemed such a windbaggy sort of people."

A Memorial Tablet to Rossini.—The memory of the swan of Pesaro has been honored by the affixion of a memorial tablet to the house in the Chaussée d'Antin, Paris, in which Rossini lived till the day of his death.

Hermann Wolf, in partnership with Angelo Neumann and Dr. von Bülow is about to erect a new theatre in the German capitol; it will be modeled after the Bayreuth Theatre and will be devoted to the Wagnerian repertory.

Vienna and Dresden critics are unanimous in their praise of Mme. Teresa Carreno's pianoforte playing. This seems to supplement Von Bülow's terse remark that "Carreno sweeps all other lady pianists from the face of the world."

It has been finally resolved that, when proper accommodations for the National Conservatory of Music of America have been provided at Washington, D. C., and the necessary legislation obtained, it be removed to that city.

Franz von Suppe, the composer of "Fatinitza," recently celebrated his seventieth birthday in Vienna. Congratulatory telegrams by the score were received by him from theatrical managers in all parts of Europe and America.

Peter Tschaiakowsky has finished a new opera entitled "The Captain's Daughter," which has been accepted for performance at the St. Petersburg Court Opera House. The libretto has been taken from Puschkkin's novel of the same title.

M. Saint-Saens, writing to M. Vianesi and members of the orchestra to thank them for their services on the occasion of "the incomparable *fête*" offered to him, has overflowed in a torrent of lyric eloquence:—"These marvellous interpreters have added to my instrument what the voice of a great singer adds to a melody—colour and life. If there be better playing anywhere, it can only be in the other world, and I prefer to take this on trust rather than to go and find out."

Anlon Dvorak, one of the greatest of living geniuses, at a recent symphony concert in St. Petersburg, conducted his first symphony in D, and was banqueted by the great Rubinstein in honor of the occasion.

Herr Felix Mottle, the famous Wagnerian conductor, has just revived an almost forgotten opera of Grétry entitled "Raoul Barbebleu." The ancient score was received with interest at the Court Theatre, where it was presented.

"Tannhauser" was given for the first time in Madrid, on the 2nd of May, for the benefit of the famous conductor, Luigi Mancinelli; it met with an exceeding warm reception; the execution was almost perfect; the overture was encored.

Miss Sybil Sanderson, the fair Californian, is expected to create the principal part in Massenet's new opera "Le Mage," at the Grand Opera, next fall. She, through the influence of Massenet, is being rapidly pushed towards the highest place in the operatic world.

Prague is again to be fore with the production of another new work—new, at least, outside Russia. The opera "Cordelia," by the composer Solovieff, is about to be bought out in a German translation under the direction of that energetic conductor, Dr. Muck.

The critics speak very highly of Miss Fanny Moody, who has just made her debut as *Mignon* with the Carl Rosa Opera Co. It is said that since Mlle. Van Zandt appeared in the same role six years ago, no artist has scored such a success in it as Miss Moody.

V. Nessler's new opera, "The Rose of Strasburg," was, after many delays, brought out at Munich on the 2d inst., but the reception was equivocal, and gives no ground for anticipating any such success as was won by the "Ratcatcher of Hamelin," or the "Trumpeter of Säckingen."

At Cheyenne, Wyoming, a new organization has been formed, known as the Union Pacific Band, composed of eighteen young men, soon to be increased to thirty. The members are largely Union Pacific employés; they propose to give free concerts in the public parks during the summer.

Saint-Saëns' Eccentricity.—Saint-Saëns seems not to have left his eccentricities behind him in the Canary Islands or elsewhere. It is said that his intention is to return to Paris for just long enough to enable him to hear one performance of "Ascanio," and then to vanish again into the unknown.

Mlle. Augusta Holmes' "Hymn to Peace," written by the gifted French composer in honor of the Women's Exposition, was received with enthusiasm at its first performance; it was encored twice and the lady composer was recalled several times; the "Hymn" was subsequently repeated on two different occasions by universal request.

M. Gounod's "Sapho" was given recently at a charity concert at Donai; the illustrious composer directed the last rehearsals of his work in person; on his arrival at the railway station, he was received by an immense and enthusiastic crowd, with a military band playing the Soldier's Chorus from "Faust," in honor of its author.

"Il Mondo Artistico" distinctly contradicts the statement noted in "Trovatore," that Verdi was writing an opera on the subject of "Romeo and Juliet." It is admitted some such idea was entertained after the production of "Otello," but abandoned in order that it might not interfere with Boito's work on his own "Nerone."

The French Government supports music and the drama by the following appropriations for 1891: Grand Opera \$160,000; Theatre Français, \$48,000; Opera Comique, \$60,000; Odeon, \$20,000; popular concerts, \$2,000, and besides these sums \$29,000 additional for the general encouragement of musical and dramatic enterprises.

Mr. and Mrs. Walter J. Damrosch sailed for Europe on the steamer Columbia on their bridal trip. Their cabin was filled with beautiful floral gifts. Mr. and Mrs. Andrew Carnegie sailed with the young couple, whom they will entertain at their home in Scotland. Mr. and Mrs. Damrosch intend to make an extended trip in Europe and return home about September.

"The directorship of the Conservatory of Parma has been accepted for the time being by Arrigo Boito who hopes to soon be able to transfer the reins of office to his friend Faccio, with whose sad illness most our readers are familiar; Faccio is improving daily, but it is feared that it will be many months before he will be able to enter on the active duties of his position.

A monument to Merz.—A movement is on foot to procure a suitable monument for the grave of Dr. Carl Merz at Wooster, Ohio. Some of his friends there have purchased a lot and endowed it so that it can be always kept in repair, and now an appeal is made to the musician's friends

everywhere to contribute to the erection of the monument. Contributions may be sent to Jesse McClennen, Wooster, Ohio.

Miss Lueille Saunders, an American girl, has made a decided success in London, in the Carl Rosa Light Opera Company. Her singing of "Siebel" in Faust, and "Frederick" in Mignon was enthusiastically encored each evening. Miss Saunders is from Hartford, Conn.; she is strikingly handsome and possesses a powerful contralto voice. A brilliant future is predicted for her by musical critics.

The library of the Paris Conservatory is in luck just now. A little while since it became possessed of the splendid library of the late Georges Kastner, bequeathed to him by his son; and now another rich inheritance has fallen to this fortunate institution in the precious collection of autographs (literary and musical) formed during twenty years by the late Marquis de Saint-Hilaire.

Kearney, Neb., has a brass band that is composed of eleven young boys, and their average age is twelve years. The band has been organized only two months. Prof. Draper, the musical instructor of the public schools, has taught them and fired the ambition of the boys. They practise three times a week in the small wooden school house on the corner of Twenty-fourth street and First avenue.

The celebrated violinist Hubert Leonard, professor at the Brussels Conservatory for twenty years, died aged seventy-one, at Paris, where he has lived for the past twenty-three years. In the forties, Léonard was famous as a virtuoso; in 1845 he played, at the composer's invitation, Mendelssohn's Concerto for the first time in Berlin. Since taking up his abode in Paris Léonard devoted himself to teaching, producing a great number of pupils, many of them, such as Marsick and Musin, of repute.

A magnificent new organ was recently inaugurated in the church of the *Sine Labe*, Genoa; its maker is Giorgio Trice, who has introduced in the new instrument all the most approved modern appliances in the action, bellows, stops, pedals and mechanical devices. Organists from all parts of Italy took part in the inaugural concerts, in one of which the famous French organist, Alexandre Guilmant, was heard.

Xavier Scharwenka is engaged upon an opera entitled "Mataswintha;" he had parts of it performed before a few invited guests recently; the vocal solos were sung by Fräuleins Friede and Asmann, Messrs. Zarnekoff and von Milde, assisted by a chorus and a pianoforte accompaniment. According to some competent musicians who attended the performance the new work contains many effective pages, particularly in the second act.

M. Walter Jagenberg, Venezuelan Consul at Cologne, is said to have discovered a portrait of Beethoven's father by an artist named Benedict Beckenkamp, who is already known as having painted that of the composer's mother, a picture which will probably be seen in the exhibition in connection with the opening of Beethoven's Birthhouse. Until now there has been no known portrait of the composer's father, and the picture is therefore a discovery of great interest.

It is not generally known that the late Empress Augusta was not only a musician but a composer of merit. Her teacher was a former director of the court ballet, Hermann Schmidt, which explains the predilection of the Empress for dance music. A great number of the royal musician's compositions were introduced in various ballets, besides which she left a quickstep which is played by the Russian military bands. The overture of the ballet called the "Mascarade" is also by the Empress.

The Beethoven exhibition at Bonn has been formally inaugurated with a series of chamber music concerts given by the Joachim and the Hollander quartets. The programs, as might be expected, were composed of selections from the master's works. The Exposition is a success and the Museum is constantly receiving valuable additions from all parts of the world. The Emperor of Germany has directed that the manuscripts and other relics of Beethoven preserved in the royal library of Berlin be placed in the new Beethoven Museum. Among the curiosities already exhibited are the ear trumpets used by the composer after he became deaf.

Jules Massenet says, with reference to the success of "Esclarmonde;" "I owe it to the unique, incomparable artist who has created the *rolé*. I owe it to an American, to Miss Sybil Sanderson, of San Francisco. Thursday took place in Paris the *rooth* performance of "Esclarmonde," the *rooth* performance of Miss Sybil Sanderson, without one day of rest! \* \* \* the fact has never before existed. And what a *rolé*! This young girl has an extraordinary voice of three octaves of G, and it is not only the compass which is extraordinary, but the art of singing, the originality and the dramatic action."

The report of the third annual meeting of the Texas Music Teachers' Association lies upon our desk, together with a prospectus for the current year. The addresses are good and the society evidently prospering. This is a good thing. These organizations mark an era of progress. Musicians are learning to defend themselves against foes and false friends. Superficiality will find itself rebuked in these yearly meetings; ere long, surely, mediocrity will be shoved to the wall or waked up to higher attainment. This, at least, is the inevitable drift of so honest and earnest an effort as at Galveston. At the same time the M. T. A. cannot rest for a moment on its oars; we have read some good round nonsense in these reports now and then. It behooves the profession to take all pains to exact from its own constituency the best and broadest it has to give. It is high time, having admitted frankly tho' with much shame, the inextinguishable current criticism on the profession, to awaken ourselves and the public to the fact that this criticism may be and is to be laid, not by evasion, but by meeting its implicated demands. Artist and amateur must join hands and inflexibly insist that these representative annuals shall be of the highest type in their *personnel*, and in the quality and manner of the thought presented. It must be made clear that the art and its votaries are not out of sympathy with the movement and the aspiration of the day. Until musicians are shown to be philanthropists and good citizens, no cordiality is to be expected from the thoughtful public. Until within our own ranks character is esteemed more than virtuosity, and a name fails to excuse rottenness, we may not be perplexed to find men who see, and reject the call to an artist's life, or by and by forsakes that life to get out of the mob that throngs it. It remains to be seen how soon a better day shall be ushered fully in. Many a bright and spacious young brain is waiting for its alluring glow. And when it is here such a peaceful revolution will they inaugurate as will admit the art at once to its true alliances and open to it a career we only may dream of now.

### CONCERTS.

UTICA, N. Y., May 15th.—Grand Concert Benefit St. Elizabeth's Hospital, under the management of Mr. Louis Lombard; Madame Pauline L'allemand, Madame Clara Asher-Lucas, Miss Ida Ellsasser, Mr. Fred Voelker and the Utica Conservatory Student's Orchestra. Accompanist, Perley Dunn Aldrich, (N. E. C.). Program: Minuet from Septuor in E-flat, Beethoven; Ave Maria for soprano and violin, Gounod; Piano Solo, Legende St. Francis, Liszt; Duet, Sainted Mother, (Maritana) Wallace; Third Act of Lucia, Dooizetti; Violin Solo, Slavonian Lullaby, Schumann; Duet, The Fisherman, Gabussi; Tarentelle, op. 12, Clarence Lucas; Traumerie, Schumann; Echoes from the Ball, Gillet.

BETHEL, ME., May 15th.—Annual Mid-May Concert by the Choral Union, assisted by Mrs. Bigelow of Salem, Mass. Miss Lillian True accompanist. Musical Director Mrs. J. G. Gehring. Program: The Miller's Wooing, Chorus, E. Fanning; Country Fair, Waltz Song, Chorus, Abt; The Fishermen, Duet, J. Gabussi; Lullaby, Chorus, Brahms; Waking of the Lion, De Kontski; Trio, Spinning Maidens, Eichberg; O Who Will O'er the Downs with Me, Chorus.

GREENCASTLE, IED., May 4th.—Sacred Concert given by Mr. James H. Howe, assisted by Alice Wentworth, soprano, Lee Durham, baritone, DePauw Quartet, Arthur O'Neill, Violin, Brahms Quartet, Schumann Quartet. Program: "Wandering Dawa," Duet, "O Love Divine;" "The Lord is My Shepherd;" Solo, Prayer by Massenet; "Which Way Shall I Take;" Quintette, "Bird Let Loose in Eastern Skies;" Violin, Elegie by Ernst; Duet, "We bring no Glittering Treasures."

GREENCASTLE, IND., May 13th.—Artist's Lecture by Mr. John Towers, assisted by Professors and students of the School of Music, DePauw University. Program: Lecture, "English Glee and Madrigal Writers," Illustrations rendered during the lecture; Madrigals: "In Going to My Lonely Bed," Richard Edwards, A. D., 1523; Lullaby, William Byrd, 1537-1623; "Awake, Sweet Love," John Dowland, 1562-1626; "Fire, Fire, My Heart," Thomas Morley, 1557-1607; "O, That the Learned Poets," Orlando Gibbons, 1583-1525. Glees: "There is Beauty on the Mountain," Sir John Goss, 1800-1800; "The Cough and Crow to Roost are gone," Sir Henry R. Bishop, 1783-2855; "Love Wakes and Weeps," John George Callcott, 1851.

KANSAS CITY, MO., May 28th.—Recital by Mrs. Lyman Reid, Miss Marie Menefee, Miss Winifred Wagner, pupils of Mr. and Mrs. C. A. Boyle. Mrs. C. A. Boyle, accompanist. Program: Andante and Variations, Op. 46, Two Pianos, Schumann; "Burst, Ye Apple Buds," Emery; Nocturne, Op. 27, No. 2, Chopin; "Heaven Hath Shed a Tear," Klücken; Valse Brillante, Op. 34, No. 1, Chopin; Humility, Schumann; Heart Sorrow, Koschat; Perpetuum Mobile, Op. 55, Weber; Adelaide, Beethoven; Serenade, Schubert; The Tear, Revel My Heart, Graben-Hoffmann; Concerto, (Duet) Mozart.

MINNEAPOLIS, MINN., May 21st.—Concert by the Gounod Club Soloists, Miss Susie McKay, soprano; Mr. Geo. W. Fergusson, baritone; Mr. Paul Kruger, zither and violin; Mrs. H. W. Gleason, pianist; Mr. Charles H. Morse, director. Program: Tale of a Viking, Fanning; L'Angelus, Lassen; Knowest Thou? Engelsberg; Reveries, Neidlinger; The Muleteer, Henrion; Bacchanal Chorus from Baucis and Philemon, Gounod; The Wine Cup is Circling, Stewart; The Night has a Thousand Eyes, Nevin; (Violin Obligato); Zither Solo, Dreaming, Marya, Kruger; Chorus, And now the Storm Blast Came, (Ancient Mariner) Barnett; Cantata, "Fair Ellen," (Founded on "The Campbells are Comin'") Max Bruch.

STAUNTON, VA., May 3rd.—Organ Recital by Mr. F. R. Webb, assisted by Mrs. Geo. O. Jordan; Program: Overture, Zampa, Herold; Song, Absence, Pease; Tell her that I love her so, Transcription, De Faye; Swedish Wedding March, Soderman; Valse Lente, Delibes; Nocturne in A, Field; Menuet, Boccherini; Song, Hour of Sweet Repose, Howe; Offertoire, St. Cecelia, No. 2 in D, Batiste.

TOPEKA, KAN., May 9th.—Bethany College. Expression Recital. Class Exercise. "Hamlet's Instruction to the Players." "Portia's Plea for Mercy." "One Sweetly Solemn Thought." "Sleep." "The Prisoner of Chillon," Byron; "Aunt Melissa on Boys," Trowbridge; "The Pilot's Story," Howells; "How the Old Horse Won the Bet," O. W. Holmes; Tambourine Emotives, Music by Jessie Van Orsdel; "The Farmer and the Wheel," Carlton; "The Famine," Longfellow; "The Eve of Marriage," Stebbins; "Writing a Book," Prynelle.

FULTON, MO., May 30th.—Recital by Miss Elsie Cayce, pupil of Miss Alice Tennant, (N. E. C.) assisted by Miss Tennant, Vocalist. Accompanist, Miss Sadie Beebe. Program: Sonata, C-sharp minor, Op. 27, No. 2, Adagio Sostenuto, Allegretto, Presto Agitato, Beethoven; Norwegian Bridal Procession passing by, Grieg; Recitative, Cavatina, (Ernani) Verdi; Ballade, A-flat major, Op. 47, Chopin; Valse de Concert, D-flat major, Op. 3, Wieniawski; Cachucha, Raff.

YANKTON, DAK., May 26th.—Piano Recital by Miss Abbie Imogene Phillips, pupil of Mr. F. L. Stead, (N. E. C.) assisted by Mrs. Bradley, soprano, Mr. John Randolph, (N. E. C.) accompanist, and Mr. F. L. Stead. Program: Sonata, op. 14, No. 2, Allegro, Andante, Scherzo, Beethoven; Ave Maria, piano and organ accompaniment, Bach-Gounod; Prelude and Fugue, C-sharp, Bach; Romanza, from E minor Concerto, Chopin; "Bird as Prophet," Schumann; "Le Rossignol," Liszt; Valse Caprice, Rubinstein; She Wandered Down the Mountain Side, Clay; Orpheus With His Lute, Sullivan; Finale, from Concerto in C, Von Weber.

SEACANTON, PA., June 3rd.—Violin Recital by Miss Ella Van Schoick, pupil of Miss Julia C. Allen, (N. E. C., '86) assisted by Mrs. G. Dub. Dimmick, soprano, Miss Charlotte Blackman, pianist, and Miss Allen. Program: Sonata in A, Mozart; Ballade in A-flat, Reinecke; Air on G String Alone, Joh. Seb. Bach; Hungarian Dance, Brahms; Spring Song, Will; 6th Air Valse, De Bériat; Concertstueck, Schumann; The Merry Postillion, Abt; Concerto No. 4, Dancila.

UTICA, N. Y., June 7th.—Concert given under the direction of Mr. Louis Lombard. Program: Pastoral from XIIth Sonata, Rheinberger; Sixth Concerto, Mozart; Recitation, The Presentation of the Trumpet; Concerto in E minor, Viotti; Ballade in G minor, Chopin; "More Regal in His Low Estate," (Queen of Sheba) Gounod; Capriccio in B minor, opus 22, Mendelssohn; Address by the Director; Awarding of Medals and Certificates by Mr. P. D. Aldrich; Air de Ballet, La Clochette, (for the orchestra) Dancila.

YANKTON, DAK., May 27th.—Vocal Recital by Miss Irene Swift, pupil of Mr. E. M. Young, (N. E. C.) and Mr. John Randolph, assisted by Miss Minnie Jencks, Mr. F. L. Stead and Mr. John Randolph. Program: "Deh Non Voler," Donizetti; Flower Song from "Faust," Gounod; Ballade in A-flat, Chopin; Recit.—How Beautiful are the Feet. Then Shall the Eyes of the Blind be Opened. He Shall Feed His Flock. Come Unio Him, from the "Messiah," piano and organ accompaniment, Handel; Should "He Upbraid," "Tell Me, My Heart," Bishop; Staccato Etude, Rubinstein; Elizabeth's Prayer, Wagner; "Lieti Signor," "Nobil Donna," (Les Huguenots) Meyerbeer.

YANKTON, DAK., May 28th.—Piano Recital by Miss Marion A. Clark, pupil of Mr. F. L. Stead, assisted by Mrs. E. F. Bradley, soprano, Mr. John Randolph, accompanist, and Mr. F. L. Stead. Program: Concerto in C Major, (First movement with Cadenza); Light from Heaven, piano and organ accompaniment, Gounod; Prelude and Fugue in B-flat, Bach; Nocturne in A major; Polonaise in C-sharp minor, Chopin; Variations on a Polish Song, Chopin Liszt; Wind in the Trees, A. G. Thomas; Lullaby, De Koven; Consolation in D-fat, Liszt; Valse Impromptu, op. 94, Raff.

STAUNTON, VA., May 24th.—Recital by Miss Agnes Johnson, pupil of Mr. F. R. Webb. Program: Jubel Overture, Weber; Sonata, op. 2, Beethoven; The Adieu, Mendelssohn; Berceuse, Valse, op. 64, No. 2, ck., Chopin; Peace on the Deep, Goodwin; La Fileuse, Raff; Gondoliera, Liszt; Cavatina, from Robert, Meyerbeer; Polonaise in D, Schubert.

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia

*Elaine.* van de Water.

A most ecstatic lovesong for tenor. The words, while not quite rivaling Tenoyson's, are fully up to the style of serenade song. The work is not without its charm, if sung by a passionate, emotional tenor. Compass D to G.

*The Old Couple.* A. W. Marchant.

A song of the Blumenthal type, with full harmonies, and broad climax. It is for middle voice. C to E-flat.

*Up Comes McGinty.* Ballou.

Then, as the only possible recompense, send "down" the composer.

*The Brave Sentinel.* Rodney.

*Clover Waltzes.* Suppe.

*Gondolier Waltzes.* Roeder.

*Silver Stars Mazurka.* Bohm.

The last is the most developed of the three dances, but the "Gondoliers" is by all odds the most fascinating, and is one of the most melodious of recent waltzes.

*Sweet Hope Gavotte.* Zeise.

Is not a gavotte at all but a waltz. The Gavotte form has been idealized to all lengths, but no one has until now ventured to write it in triple rhythm, with a waltz swing added. Mr. Zeise had just as good a right to have called it a "Funeral March" as a "Gavotte."

*Fortuna March.* Suppe.

One more arrangement from the "Hunt for Luck" or the "Chase of Happiness" as Suppe's new opera—Die Jagd nach dem Glück—is variously translated.

*Piano Classics. No. 2.*

This collection is fully up to the standard of its predecessor. It deals almost entirely with the modern school of piano composition, and Schubert only represents the classical era. But for the rest we find Thome, Jadassohn, Moszkowski, Scharwenka, Jensen, Godard, Hiller, and a host of modern composers represented by standard works and even the new Polish composer, Paderewski, is represented. Altogether the work will find many admirers.

*Song Classics. No. 2.*

Also entirely in the modern school. Delibes, Tosti, Meyer-Helmond, Massenet, Brahms, Gounod, Cowen, ed id genus omne, are there. We are glad to see the excellent Anglo-French composer, Goring Thomas, so well represented. The volume is for soprano voice.

*The Operatic Piano Collection.*

This is a departure into a new field, for here we find gathered together a series of operatic transcriptions of various kinds, altho the Italian predominates. The arrangements are of medium grade, chiefly by such well known transcribers as Krug, Cramer, Wels, Dorn, etc. To put Wagner's portrait on a collection of Italian music as is done in this case, is rather audacious. The great master is represented only by his two melodious works, "Lohengrin" and "Tannhäuser," and his picture seems to father all the tunes of Donizetti, Gounod, Bellini, & Co. which follow it.

*Organ Album.* S. B. Whitney.

Spite of the great amount of church organ music that is constantly appearing, really good collections of pipe organ music are scarce, and we

hail this book therefore with much delight. It is not on the one hand of the namby-pamby order, with easy pieces of watery harmony, nor on the other does it give vast works which require a professional organist of first rank, and cannot be executed on anything less than a three manual organ. In this last respect a good innovation is made; altho the registration is given for a three-manual instrument, whenever the choir organ is employed an additional registration is added in parentheses, which is intended for a two-manual instrument. The pedaling is, of course, on a separate staff and is not very difficult, while the heel and toe marks are as faithfully attended to as any part of the registration. The works given are of the French, German and English schools and the collection can be very heartily recommended.

*Hi! Hi!* J. W. Wheeler.

This is a glorification of the "Players' League," and is intended for that new American product, the base-ball crank. The music is march-like and taking, and the words, altho far removed from poetry, will please the partizans of the brotherhood. And, after all, why should we not have base-ball ballads? They can be given on "pitch," can be "catchy" in style, can be set to a "full score" when desired, may have a few "runs," can use the "first" and "second bases," etc., etc. But when they degenerate into "base-bawls" they must come to a "short stop."

*The Queens of the Kitchen.* Comic duet. Schäfer.

One of the most taking of German humorous duets. The music is of good quality and bright in its style, and can be sung by two mezzo-sopranos, or, better still, by baritone and tenor, disguised as two old gossips. The subject is the servant-girl question which is discussed in all its phases. As usual, a comical error occurs in the translation and the lines

"Bei Prahlemann's ist gar nichts los

Die Schulter sind dort furchtbar gross,"

which should have been translated,

"At Prahlemann's there's nothing good,

They're deep in debt, I've understood,"

has been given,

"With that great gossip, stories grow.

Her guilt is dreadful, that you know,"

which makes arrant nonsense, equal to the translation of "Magdelein" (maidens) into "Magdelen," and "Mimi," (Love) into "Minnie!" both of which feats have been accomplished by this translator in previous efforts.

*The Song of Nydia.* A. Eadres.

In this the words of Bulwer-Lytton's blind girl, are forced into union with the melody of Lange's "Flower Song;" the combination is not a bad one, in spite of a few false accents, and the work is for mezzo-soprano, compass C to F.

MR. ARTHUR P. SCHMIDT, Boston and Leipsic.

*Danse Andalouse.* Piano. Meyer-Helmond.

Very characteristic and full of the most startling skips and contrasts. It is not especially Spanish but it is quite attractive, all the same.

*Danse Gracienne.* Dennée.

Pleasant themes in good contrast, the trio being especially melodious. The work has some good points, of practise also, both in wrist and finger action.

*Consolation.* C. Schmeidler.

An easy, little piece for piano, and giving some good practise in legato work.

*Chant du Menestrel.* C. Morley.

One of those pieces which have no marked individuality of any kind. Lange and Lichner and Spindler have flooded the market with this kind of musical sweetmeat.

*Après la Chasse.* March. Keppel.

Also not especially characteristic, save in its Trio, which is very tune-ful and most attractively rhythmic.

*Dans la Forêt.* C. Schmeidler.

One of the better class of *ton-stücke* which come to us from Germany. Its themes are interesting and characteristic, yet it is of medium difficulty only.

*Le Moulin.* Templeton Strong.

A good piano work from the American composer who has taken up his residence in Wiesbaden. If it is not quite as fine a work as that by Jensen, still it is better than any other of the musical Mills that are ground out every month, and it is also a good study of finger action.

*Ave Lei. Canto d'amore.* A. Longo.

This love song is for piano. It is as full of dissonances as a Wagner opera but is an excellent study for syncopation, and harmonic as well.



## THE BOSTON MUSIC CO., Boston. Mass.

*Album Rotoli.* Augusto Rotoli.

A collection of twelve of the finest of Signor Rotoli's Songs. All of them are glowing with Italian fervor, and they are all thoroughly singable, which is something in these days of dissonance. They are for mezzo-soprano voice, and each number has English words: rich in harmony, effective in the vocal parts, the songs can be recommended as being of a worthy school. "Alone," and "All Things, Oh Maiden," are especially effective numbers.

Mr. J. M. RUSSELL, Boston.

*The Songs of De Pauw University.* Mr. J. Howe.

Mr. James H. Howe has here compiled and composed a collection which does credit to himself and to the university of which he is the musical head. Not only does the volume contain "The Young Lover," "The Soldier's Farewell," "The Owl and the Pussy Cat," which have become common college property by general usage, but there are many exclusively De Pauwian songs between its covers, such as the "De Pauw Jodel," the "De Pauw Rally," the "Jubilee Hymn," (a composition by Mr. Howe) "The Pan-Hellenic Song," and others. The humorous, the local and the pathetic, are well-mingled in the contents and the result is a work which may vie with any of the college collections.

Mr. R. W. BLAIR, Boston.

*Major MacLean's Grand March.* A. E. Warren.

Considerably above the average marches, and more interesting in its modulations than many of the pretentious military pieces of the day.

*March of the Veteran Battalion.* Messer.

Also a tuneful and well-accented march.

*The Darkies' Dream.* Lansing.

A nightmare for the piano.

*Heart-Flowers.* Homer A. Tourjée.

This is marked "a beautiful and descriptive ballad" which forestalls the reviewer, who can only say that the work is quite tuneful and as good as any of its class—the "waltz refrain school."

MR. THEODORE PRESSER, Philadelphia.

*Jerusalem, an oratorio.* H. A. Clark, Mus. Doc.

An oratorio produced on this side of the Atlantic! This is a *rara avis*. Of course there are many ambitious composers who bring forth cantatas and pretentiously call them "oratorios," but this work is not of that kind. Since Prof. Paine's "St. Peter," there has not been a more earnest native work in this field. Altho not constantly contrapuntal, the work gives some touches of canonic and fugal style. The canon, "In the city of our God" and the accompaniment, for example, altho not long continued, are good, and the fugue, "Blessed be the Lord God of Israel" is well managed. It is impossible, with the pressure that is upon our columns this month to review this work in detail, but we can at least cordially welcome the addition to the American repertoire. Such works elevate our music, and even if there is little chance of any addition to the standard oratorios being made at present, at least a worthy effort is entitled to all respect.

*Bouyancy.* J. Q. Adams.

A rather spasmodic rondo, which can, however, be used as a finger and easy velocity exercise if desired.

The S. BRAINARD'S SONS COMPANY, Chicago.

*Toccata.* { Otto Hegner.  
*On The Lake.*

Two piano pieces by the talented Swiss boy-pianist who has so recently charmed us all by his proficiency and artistic powers. Hegner is not a flavorless, hot-house production, but a genuine little artist, and this is certainly shown still more by these works. They are not forced either, but simple in thought, reflecting just a little the boyishness of the composer, but both are good études, the first of wrist action, and the second for left-hand finger work.

*Mazurka Romantique.* A. Hyllested.

Much above the average; a really romantic and poetic work, not far removed from the Chopin school. This work, as well as the two preceding has been edited by Mr. A. J. Goodrich. The editor has evidently done his work conscientiously, too much so, if anything, for there is danger of following in the footsteps of Bülow and Lebert and Stark and over-editing. After all, no amount of foot-note comment can replace the teacher, and it is folly to attempt to do so. Nevertheless those to whom a teacher is impossible will feel grateful for the assistance thus given, and we must also add a word of approval regarding the pedal marking.

L. C. E.

## THE PIPE ORGAN.

The principle of the three great classes of organ-pipes—Stopped, Open and Reed—was known at a very early period, probably in the days of "Jubal," who was called "the father of all such as handle the harp and organ."

The first idea of a wind instrument was doubtless suggested by the passing breezes as they struck against the open ends of the broken reeds; and as reeds of different lengths emitted different sounds, it was further suggested that an agreeable succession of musical sounds might be produced by placing the reeds in a particular order, with the open tops in a horizontal line. Such we may suppose was "Jubal's" organ.

## THE GREEK AND ROMAN SHEPHERDS

were also makers of these "organs" and performers upon them. This Syrinx was called Pan's pipe, in consequence of the myth that Pan was the originator of the instrument, and is known today as "mouth-organ" or "Pandean pipes." The number of tubes used increased to twelve. The principle of "Stopped pipes" is seen in these reeds, which were cut off just below the knot, thus preventing the wind from escaping, and compelling it to return to the same place where it entered; the sound thus produced was nearly an octave lower than that of an Open pipe of the same length. The troublesome and tiring mode of playing upon this primitive organ, which compelled the mouth to be in constant motion over the tubes, induced the idea, in the course of time, of attempting to conduct the wind into the tubes from below instead of from above. This enormous step forward was obtained by giving additional length to the reed below the knot; by making a straight, narrow slit through the knot, as a passage-way for the breath; and by cutting a small, horizontal opening above that slit, with a sloping notch bevelling upwards and outwards over that again. The breath blown in at the lower end, passing through this slit, and striking against this edge of the notch above, would produce rapid flutterings, which, being communicated to the air in the tube would cause a sound to be emitted. In this manner the Open pipe was brought into existence. Although

## REED PIPES WERE FREELY USED IN ANCIENT TIMES

as separate wind instruments, they were not introduced into organs until the fifteenth century.

Those pipes receiving wind from below could not conveniently be blown by the mouth; hence, a wooden box was devised, containing a row of holes along the top, into which were placed the lower ends of the pipes; on each side was a pliable tube connecting



GEORGE E. WHITING



with the pipes, into which two attendants blew with their mouths alternately, the one while the other took breath. Later, two little bellows, placed in the rear of the wind-box, were substituted for the two human beings, and the small instrument became a primitive Pneumatic organ.

One of the most ancient of Chinese instruments, going back to the mythical ages is

#### THE SHENG, OR CHINESE MOUTH-ORGAN.

This consists of the body of a gourd, fitted with a wooden mouth-piece, into which seventeen bamboo pipes, varying in length and each having a metallic reed, are inserted, thus producing the effect of gourd, bamboo, wood, and metal. This is considered the most perfect of Chinese instruments, both in sweetness of tone and delicacy of construction.

It is used exclusively in Confucian ceremonies, on which occasion

six Shéngs are used. It is played by sucking in the breath, and long continued playing usually produces inflammation of the lungs and bronchial tubes; consequently no good player lives more than forty years. In the Shéng, the form and structure of which have scarcely been modified in 3000 years, are embodied the essential principles of our Grand organ. Verily, there is nothing new under the sun!

The organ was first introduced into England by Aldhelm, Bishop of Shireburn, in the seventh century. He describes it as "a mighty instrument with innumerable tones, blown with bellows, and enclosed in a gilded case."

William of Malmsbury said of the organ in Malmsbury Abbey, a gift of St. Dunstan in the reign of Edgar, "The wind being forced out by the violence of the hot water, fills the whole cavity of the instrument, which, from several apertures, passing through brass pipes, sends forth musical noises."

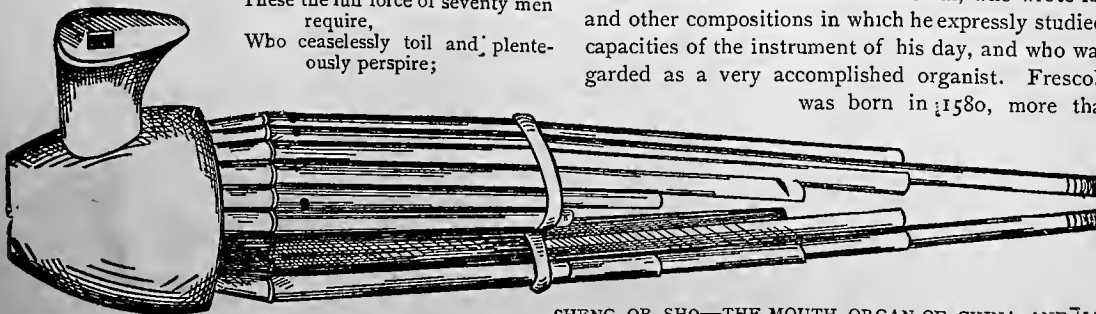
In A. D., 951, Elfeg, Bishop of Winchester, obtained for his cathedral

#### THE LARGEST ORGAN THEN KNOWN.

The following amusing description of this organ is by the monk Wolstan in the tenth century:—

"Twelve pairs of bellows, ranged in stated row,  
Are joined about, and fourteen more below.

These the full force of seventy men  
require,  
Who ceaselessly toil and plenteously perspire;



SHENG OR SHO—THE MOUTH ORGAN OF CHINA AND JAPAN.  
USED IN PRESENT FORM FOR CENTURIES.

Each aiding each, till all the air is pressed  
In the close confines of the incumbent chest,  
On which four hundred pipes in order rise  
To bellow forth the blast the chest supplies."

At the close of the tenth century organs came into general use throughout Germany, in cathedral churches, and in monastic establishments. In the latter part of the eleventh century the keyboard, a great step in advance, was first introduced. An organ was erected in Magdeburg, Saxony, having a keyboard or a clavier of two octaves. The keys were rounded at the outer edge, with a contracted neck; they were from three to five inches in width, an inch and a half thick and from a foot and a half to a yard or more in length, with a fall a foot in depth. They were pressed down one at a time, requiring considerable weight to bring them into action;

this gave to the performers the original professional title of organ beaters.

The organ, being merely used as a guide for singing, this rough keyboard supplied all the requirements of the period.

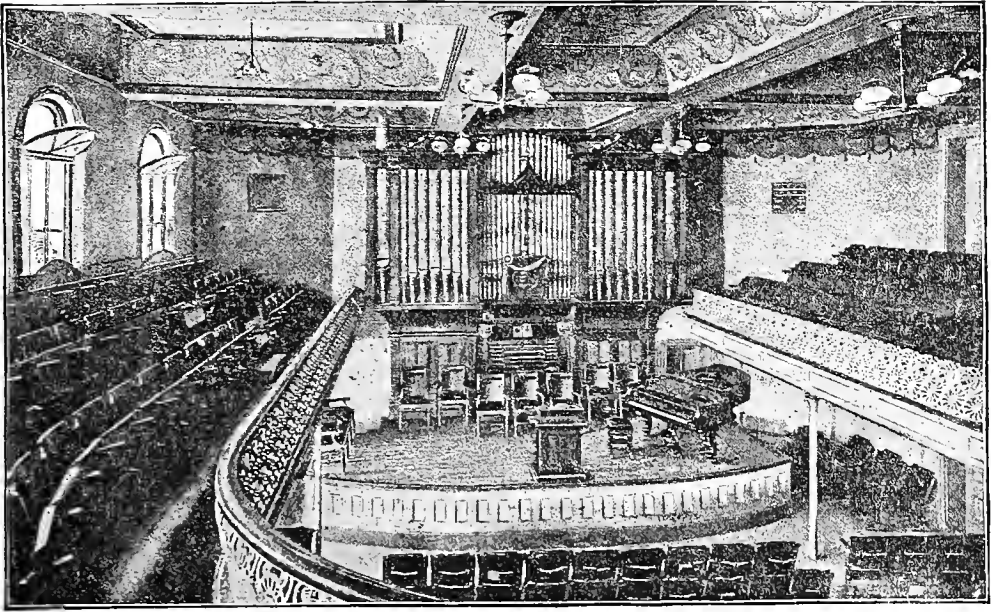
As organs increased in size the difficulty arose of increasing the amount and steady supply of wind power. The bellows were sometimes placed horizontally above the pipes, and men stood on the various bellows alternately, thus, by their weight, keeping up a constant supply of wind.

No sooner had the organ come into general use in churches and cathedrals, than some of the wardens conceived the idea that its use in divine service was scandalous and wicked; and in the thirteenth century the priests of Rome and Greece expelled it from their service. Controversy followed, producing notoriety, and the impulse which was necessary to further the art was the result of this opposition, so that, in a few years, every monastery possessed a small instrument called a "Regal," to lead the voices.

About this time a characteristic which has distinguished the organ from all other instruments was introduced—the mutation stops, mixtures, twelfths, etc. From this point the organ steadily progressed, making gigantic strides toward perfection.

#### ORGAN PLAYING AS A SEPARATE ART

owes much to Geronimus Frescobaldi, who wrote fugues and other compositions in which he expressly studied the capacities of the instrument of his day, and who was regarded as a very accomplished organist. Frescobaldi was born in 1580, more than a



A MODERN PIPE ORGAN — SLEEPER HALL.

hundred years before Bach, and has been called the "Father of organ-playing." Pedals were known in Germany more than four hundred years ago, but they were not introduced into England until near the close of the last century.

From the middle of the seventeenth to the middle of the eighteenth century the energy and skill of builders were devoted to the manufacture, voicing and tuning of the pipes, thus to the perfecting of the sounds produced. To the nineteenth century we owe the great developments which combine to give the performer complete control over the largest organ, rendering his playing not a labor but a pleasure.

It is interesting to note the wonderful advance from the original organ,

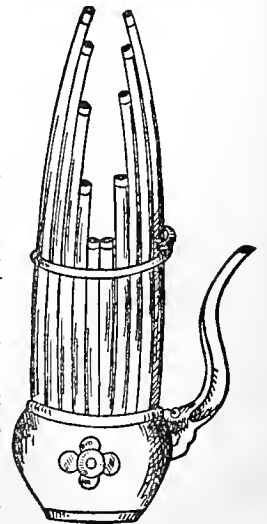
A FEW SMALL PIPES PLACED OVER A PRIMITIVE WIND RESERVOIR,

to the perfect instrument we see today; a magnificent creation with three or four manuals; two or three octaves of pedals; eighty, ninety, and often more than a hundred stops, and five or six thousand pipes. Even in New Zealand, the colony which less than half a century ago was inhabited by savage cannibals only, they now have "the largest organ in the world," recently built at Sydney; it contains five manuals, 126 speaking stops, 14 couplers, and 10,000 pipes; and it is said to be the grandest organ yet constructed as regards tone and mechanical refinements.

The facilities for studying the organ are nowhere so great as in our own country. The constantly increasing demand for good church organists, increases proportionately the demand for the best teachers. The music of the organ, not only in accompanying the choir, but as given in appropriate voluntaries, is a direct help to spiritual feeling, and "cannot fail to humble or exalt the

soul to any pitch of devotion." This is especially applicable to the "Middle Voluntary, as distinguished from the "Prelude and "Postlude," of which Addison thus speaks in the *Spectator* of 1714:—"Methinks there is something very laudable in the custom of a voluntary before the first lesson. By this we are supposed to be prepared for the admission of those divine truths which we are shortly to receive. We are then to cast all worldly regards from off our hearts, all tumults within are then becalmed, and there should be nothing near the soul but peace and tranquility. So that in this short office of praise the man is raised above himself and is almost lost already in the joy of futurity."

The organ school of the New England conservatory as represented by Mr. George E. Whiting and Mr. W. H. Dunham, stands unrivalled. As teachers and performers these gentlemen are peers in the realm of this "King of instruments," and their pupils may be found in every state of the union, filling most important positions with credit to themselves and their instructors. As to facilities for practice, none of the European conservatories can offer a favorable comparison with this institution. Mr. Whiting, whose portrait accompanies this article, has contributed largely to the literature of organ music, and is a recognized authority on everything pertaining to the subject.



SHENG.

# GOD SHALL WIPE AWAY ALL TEARS.

## FULL ANTHEM.

Composed by J. T. FIELD.

*Andante moderato.*

SOPRANO. *mf*  
God shall wipe a-way all

ALTO. *mf*  
God shall....

TENOR. *mf*  
God shall....

BASS. *mf*  
God shall

ORGAN. *mf* *dim. e rall.* *a tempo.* *mf*  
♩ = 88.

tears,.. all tears from their eyes, God shall wipe a-way all tears,.. all

wipe.... all tears from their eyes, God shall..... wipe.... all

wipe.... all tears from their eyes, God shall..... wipe.... all

wipe.... all tears from their eyes, God shall wipe.... all

## GOD SHALL WIPE AWAY ALL TEARS.

tears from their eyes,... God.... shall wipe a - way all tears from their

tears from their eyes,... God shall wipe a - way all tears from their

tears from their eyes,... God shall wipe a - way all tears from their

The first system consists of four staves. The top three are vocal staves (Soprano, Alto, Tenor) and the bottom is a piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "tears from their eyes,... God.... shall wipe a - way all tears from their".

eyes,... God..... shall wipe a - way all tears from their eyes.

eyes,... God..... shall wipe a - way all tears from their eyes.

eyes,... God..... shall wipe a - way all tears from their eyes.

The second system continues the vocal and piano parts. It includes a *rall.* (rallentando) marking. The lyrics are: "eyes,... God..... shall wipe a - way all tears from their eyes.".

*Lento.* *cres.* *pp* *cres.* *Tempo 1mo.* *mf*

There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

*Lento.* *cres.* *pp* *cres.* *Tempo 1mo.* *mf*

There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

*Lento.*  $\text{♩} = 60.$  *cres.* *pp* *cres.* *Tempo 1mo.* *mf*

The third system contains the concluding phrase of the hymn. It features a *Lento.* (Lento) section followed by a *Tempo 1mo.* (Allegretto) section. The piano part has a *pp* (pianissimo) dynamic. The lyrics are: "There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther".

# GOD SHALL WIPE AWAY ALL TEARS.

3

*cres.* *Lento. cres.* *pp*

shall there be.. a - ny more pain, There shall be no more death, nei - ther

Shall there be a - ny more pain, There shall be no more death, nei - ther

*cres.* *Lento. cres.* *pp*

shall there be.. a - ny more pain, There shall be no more death, nei - ther

*Lento.*

*cres.* *Tempo 1mo.* *mf* *cres.*

sor - row nor cry - ing, nei - ther shall there be a - ny more pain.

sor - row nor cry - ing, nei - ther shall there be a - ny more pain,

*cres.* *Tempo 1mo.* *mf* *cres.*

sor - row nor cry - ing, nei - ther shall there be a - ny more pain.

*Tempo 1mo.*

*f* *rit.* *dim.* *a tempo.* *pp*

nei - ther shall there be..... a - ny more pain. God shall wipe a - way all

*f* *rit.* *dim.* *a tempo. sotto voce.* *pp*

nei - ther shall there be..... a - ny more pain. God shall.....

*f* *rit.* *dim.* *a tempo. sotto voce.* *pp*

nei - ther shall there be..... a - ny more pain. God shall.....

*Soft Fl. 8 ft.*

*rit.* *dim.* *a tempo.* *pp Sw.*

*Ped. 8 ft.*

## GOD SHALL WIPE AWAY ALL TEARS.

*pp*

tears, all tears from their eyes, God shall wipe a - way all tears, all

wipe..... all tears from their eyes,..... God shall..... wipe..... all

*pp*

wipe..... all tears from their eyes,..... God shall..... wipe..... all

*mf*

tears from their eyes,.. God..... shall wipe a - way all

tears from their eyes,.. God shall wipe a - way all

tears from their eyes,.. God shall wipe a - way all tears,

tears from their eyes,.. God shall wipe a - way all

*mf*

Ped. 16 &amp; 8 ft.

*f*

tears from their eyes,.. God..... shall wipe a - way all

tears from their eyes, God..... shall wipe a - way all

*mf*

God shall wipe a - way all tears, God shall wipe a - way all tears all....

tears from their eyes,.. God..... shall wipe a - way all

*dim.* *mf*

tears from their eyes, all tears.... all

! tears from their eyes, all tears.... all

*dim.* *mf*

tears from their eyes, shall wipe a - way all tears... shall wipe a - way all

tears from their eyes, all tears.... all

*mf*

*f* *cres.*

tears, and God shall wipe a - way all tears, all tears from their eyes, and

tears, and God shall wipe a - way all tears, all tears from their eyes, and

*f* *cres.* *ff*

tears, and God shall wipe a - way all tears, all tears from their eyes, and

*f* *cres.* *ff*

*rall.* *p* *Adagio molto dim.* *pp*

God shall wipe a - way all tears, all tears from their eyes, from their eyes.

*rall.* *p* *Adagio molto dim.* *pp* *pp*

God shall wipe a - way all tears, all tears from their eyes, from their eyes.

*rall.* *p* *Adagio molto dim.* *pp* *pp*

God shall wipe a - way all tears, all tears from their eyes, from their eyes.



# BOSTON MUSICAL HERALD.

Vol. 11.

BOSTON, AUGUST, 1890.

No. 8.

Even in his most intricate compositions, and particularly in those which express his most mysterious feelings, the artist should employ simple forms in order to render his ideas clear and intelligible.—*Heller.*

## WORK FOR THE SUMMER.

The Summer season ought to be set aside by the student as a time for good musical reading. Not all practice need be abandoned, altho a good result is attained by lying fallow for at least a few weeks, but the practice may reach its minimum, and reading is maximum. Nor need the reading be especially heavy. A good history of music (Naumann's for example), a bright set of memoirs such as those of Berlioz, Mendelssohn's letters, Engel's "Musical Myths and Facts," and other similar works, will make an excellent pabulum for the growing musician, until the season of hard work comes around again.

## CHANGES IN PROGRAM.

It is high time that the musical critics should unite in reproving those artists who make unannounced changes in their programs. During the past season the sin has been more rampant than ever. A printed program is in a certain sense, a contract between the artist and the public, and it is a breach of faith to change any of its numbers without due cause. Suppose that a concert-goer has heard Von Bülow in Schumann's Etudes Symphoniques, and as D'Albert is announced to play them, he thinks it an admirable opportunity to compare the conceptions of two different interpreters; if the pianist substitutes Beethoven's Waldstein Sonata for the Schumann work, there is at least one auditor cheated.

The other side of the question concerns the critics most closely. How the public smile if the reviewer speaks of Schumann's Toccata, when it was changed (unannounced, of course) to a Rubinstein Etude! Yet the concert-giver should have received the blame, for not the most cultivated critic of the world can possess a catalogic memory of all the musical works of the second and third rank; it is sufficient if he has a ready acquaintance with all of the masterpieces. Why these changes are made is sometimes difficult to tell. Sometime a friend of the performer saunters into the greenroom and asks for some particular work, and at once the public are slighted; sometimes the artist is displeased with the reception of some parts of the program, and proceeds to make it more "popular" on the spot; but whatever be the reasons, the whole principle is wrong, and we hope that the season of 1890-91 may be free from these blemishes, and that all the newspapers may rebuke them as they so richly deserve.

## OMNIBUS PROGRAMS.

The miscellaneous concert has had its day in the East. Even the best artists are unable to make these musical mixtures pay any longer. The fact denotes an artistic advance, or exaltation, from it; it is not sufficient that good music should be heard, but it must be heard under the proper conditions, and with the proper surroundings. To give lyric opera in the vast Mechanics Hall, in Boston, for example, is to destroy the musical worth of a work, but it is quite the same thing to hear a Bülow or D'Albert, in Music Hall, where all the refinements of shading are lost. To these shortcomings, the regular miscellaneous concert usually adds the worst juxtaposition of numbers. One can hear for instance, the Prayer from "Der Freischütz" followed by Liszt's Fantaisie on "Rigoletto," or Schumann Novellette followed by "The Friar of Orders Grey." Not only has the Wagnerian Opera shown us something of the fitness of things in other musical matters, but we have gradually come to learn that orchestral color stands for something, and that a Faust Fantaisie for flute and piano is not exactly the same as an orchestral rendition. The endless transcriptions and paraphrases of a miscellaneous concert, the vocal gymnastics stripped of dramatic action and scenic surrounding, the sudden skips from earnest to trivial emotions, and the placing of piano soloists in halls far too large for the display of their instrument, these are some of the causes which have given the deathblow to this class of entertainment at least in our larger cities. The art of program-making is one that has been too long neglected in our country, but the time has at last come when the public insist unmistakably that some attention shall be paid to these matters, and the concert of the future cannot but gain by the change.

## THE KINGLIEST INSTRUMENT.

The Organ is the grandest of all instruments—the very emperor of the tone world, yet in New England it is deposed from its high rank, and scarcely esteemed as much as the piano. We have written on this theme before but it cannot be too frequently stated that organ concerts among us, are by no means cherished as they ought to be, and as they are in other countries and in other sections of this country. Boston, for example, has within its limits some of the best organs of the United States, and it certainly possesses a host of splendid organists with such musicians as Mr. George E. Whiting and M. S. B. Whitney at their head. Yet were any of these organists to give a series of organ recitals on the best instrument of the city, with programs made up of the masterpieces of this branch of music, an array of

empty benches would be assured, while a vocal pyrotechnist or a cornetplayer whose chief stock in trade is "Home, Sweet Home" given with a tremolo suggestive of ague, might draw an audience limited only by the size of the hall. When the great organ left Music Hall there was no public agitation, altho one great source of organ recitals vanished with it. Mr. Gericke was almost alone in bewailing its fate, for he knew in how many ways it could have been interwoven into great programs, adding thereto a grandeur peculiarly its own. Nor, has any one since that time greatly bewailed the fact that the instrument has not received its promised new hall where its tones might be again heard. This is the one weak side of our musical culture. In the West, in England, in France, in Germany, everywhere except in New England the organ is appreciated as a solo instrument, and organ recitals are attended by large and appreciative audiences. We need some public-spirited benefactor to build up the taste in Boston, in this field. It is not so long ago that orchestral concerts languished among us, now the taste for these has assumed colossal proportions. A few years since the taste for chamber music, was of the slightest, and the string quartet, was supported by subscription, while a small hall was amply sufficient to contain the few who cared to listen; now the Kneisel, the Adamowski, the Listemann, and other string quartets compete for the leadership before, in some cases, crowded halls. It may yet be the same with organ music, only some art lover must throw himself into the breach, or, best of all, could we not have a "Society for the Development of Organ-music?" Such a musical society would accomplish great good in a comparatively neglected field.

#### SOLFEGGIO.

Sight reading is the prime requisite of the musician, and even the amateur should be able to show some proficiency in so important a matter. This subject of reading *a prima vista* receives far more attention abroad than with us. In the Paris Conservatoire every student is trained in sight singing whether he is studying singing or not. It may seem odd that a student of Trombone or Contrabass should be obliged to warble at solo-feggio, but the true road to sight reading is only by means of song. The true musician is he who can read a new work precisely as the literary person reads a poem or essay, that is, he is able to grasp its scope and it becomes generally intelligible to him even while he may not have taken in all its fullest meaning. It is a great step forward, that the New England Conservatory of Music is about to lend its influence to the more universal study of solfeggio, and the result will be that its graduates will be more thoroughly equipped in musical attainments than ever, which is important at a time when musicians are becoming so plentiful that only the thoroughly competent ones can hope to win a remunerative position.

#### THE STUDY OF ACOUSTICS.

It is singular that while the art of music is as old as mankind, the underlying science of Acoustics should develop more slowly than almost any other branch. From

Pythagoras in the sixth century B. C. to Helmholtz in the 19th century of our era, there seem to have been no very valuable discoveries made, except what these two gave to the world. Tyndall has been rather formulator than a discoverer, and Chladni certainly did not thoroughly analyze the elements of Sound. When an architect builds an edifice, he is as unsure of what the effects of sound within it will be as the architects of the ancient temples of Egypt, perhaps more so. Whispering galleries, echoing baptisteries, etc., come to us almost by accident, and on the other hand, some of the vastest of modern churches have proved useless, because of the poor acoustical properties which they developed when completed. This is the age of discoveries however, and among the modern advances in the realm of science we may expect to find some great discoveries in the field of Acoustics also.

#### ACCOMPANIMENT PLAYING.

Few musicians like to appear in the rôle of accompanists, yet just this despised part of music is one of the most difficult to fill. There are twenty good soloists to one good accompanist. Some of the very best of soloists fail utterly when set at the task of accompanying a singer or violinist, because they have developed their own individuality in a long course of solo music, and they are unable to abnegate it at a moment's notice and follow the chief artist as an accompanist should. The accompanist must be the most elastic of performers, and must follow even the caprices of the soloist with unswerving devotion. In the last century the best musicians thought it no condescension to undertake an accompaniment when called upon, and the proof that these players were held to be good musicians is found in the fact that the accompaniments of that time were merely given as figured basses which the accompanist had to work out in imitative counterpoint as he played.

The modern accompanist does not, to be sure, have this test of musicianship to undergo, but he has still enough to make heavy demands on his musical abilities, and to make his life miserable—if he is attached to some prima donna. There was one prima donna with whom the writer of this article was well acquainted (to take a single instance) who ruled her acquaintance with a rod of iron. Her performance of any vocal selection was decidedly free, never twice the same, full of caprice and moods, never exactly as the composer had written the work, unless by accident. The accompanist had to follow her in all her impulses, to catch the meaning of her caprices as they were evolved, and if there were any slight aberration between piano and voice to endure, in public, a scowl, or an angry stamp, which stamped him an ignoramus in the minds of nine tenths of the audience. Yet he was by far the better musician of the pair. Sometimes this amiable lady would say, just as they were going on the stage, "Take this song a tone lower, today," and transposition was added to the pianist's burdens. But after all, where a few good accompanists have to complain of nonappreciation, or caprice on the part of public and soloists, the artist may complain a

thousand times of insufficient accompanists, and to sing with one of the eminent pianists who is merely playing the accompaniment "to oblige," is often like attempting to dance with one's feet manacled.

#### LAST MUSICAL INSTRUCTION OF CHILDREN.

In no department of Music has there been such rapid progress as in the Instruction of children. The namby-pamby songs which were supposed to be a necessity in juvenile musical instruction only a generation ago, have entirely passed away, and in their stead we have good and interesting songs in which young and old can alike take interest. It is no longer presumed that children cannot grasp the intricacies of classical works, but even Haydn, Mozart and Beethoven have been used as contributors to the more recent childrens' Song books. This is only as it should be, for children are very quick to perceive when they are being treated as babies, and to resent the fact. When one carefully investigates the musical capabilities of children, a degree of competency is discovered that makes the juvenile instruction books of fifty years ago seem supremely ridiculous. There are for example, very many children who have relative pitch and some who possess the perception of positive pitch. All have a sense of melody, and some a sense of harmonic combinations. The fact that Robert Franz came very near being punished for improvising a second, or alto, to the melodies sung in his school, when a child, shows how little this musical sense in children was understood a half century ago. Of course, in the matter of juvenile singing there are well-defined limitations, but these are rather physical than mental; the compass of a child's voice, rarely exceeds a tenth, and the best juvenile song should keep well within this compass. Probably the chief difference between the adult and juvenile mind, in music, is in the comprehension of dissonances, the child rarely grasping the full meaning of suspensions and secondary seventh chords at first, and craving rather a succession of consonances. This should be met by a judicious introduction of unusual progressions in children's song-books, whereby a comprehension of the shadows of the musical picture can be attained. Yet of course, the lights should predominate both in subjects and in music; in this respect one can but smile at the earliest efforts of the juvenile-song composers. In the last century, J. A. Hiller and J. F. Reichardt gave solemnity and religion, morals and baby-talk, in the oddest kind of mixture. The following is one of the songs in which the 18th century child was expected to delight:

"Old men have perished, who were not cherished  
For whom no lofty nature.  
And when they were dying, men said without sighing  
Quite long enough they've lived.  
Be my endeavor to fail thus never,  
If I die young let some be grieved.  
Virtue ne'er fail me, good men beware me,  
And say—Oh! had he longer lived!"

#### STRINGED INSTRUMENTS.

America is a piano-playing country, and this is a fact to be deplored for much really worthy music is never heard in the home-circle, save in the shape of rather weak transcriptions. Of course it is better to have piano music only, in the household, than no music at all, but there are many combinations of chamber music that are within the attainment of musical families, and that are all too rarely heard in America. The violin is beginning to be accepted as a home instrument, we are glad to state, more readily than heretofore, and it has within this generation, become known as a ladies' instrument, and is no

longer confined to the sterner sex. Such violin soloists as Alma Harkness, Maude Powell, and other native ladies, have brought this instrument into feminine favor, and musical value apart, the violin and the harp are the two most graceful instruments that a lady can play upon. The violoncello is not so graceful, yet it is not an impossible instrument for a lady, and certainly the male pupil should not neglect this instrument. It cannot be too emphatically stated that there is far too little amateur 'cello playing, and in the household this instrument should have far more prominence. With a pianist and 'cellist in the family boundless opportunities for concerted music arise, for a violinist is almost always attainable, and Beethoven's concerted works, and a host of other excellent chamber compositions become possible. There is another simple combination of instruments, which is scarcely known on this side of the ocean, yet it produces the most agreeable music; it is the cabinet organ and piano. There are many works printed, chiefly in France, for these two instruments, and with a good cabinet organ, the result is almost orchestral. The whole subject can be stated in a very few words, there is not enough concerted playing in the American family circle; the piano has become too entirely the representative of instrumental music. Therefore when a parent begins the musical education of his children, let him think twice before he chooses the piano as the vehicle of domestic music. But let not the piano be discarded either, only let there be added to it such instruments as shall make home-concerts a possibility.

#### THE SINGER'S ALMS.

*(An incident in the life of the Great Tenor, Mario.)*

In Lyons, on the mart of that French town,  
Years since, a woman leading a child  
Craved a small alms of one, who, walking down  
The thoroughfare, caught the child's glance, and smiled  
To see behind its eyes a noble soul;  
He paused, but found he had no coin to dole.  
His guardian angel warned him not to lose  
This chance of pearl to do another good;  
So, as he waited, sorry to refuse  
The asked-for penny, there aside he stood,  
And with his hat held, as by limb the nest,  
He covered his kind face and sung his best.  
The sky was blue above, and all the lane  
Of commerce where the singer stood was filled;  
And many paused, and, listening, paused again  
To hear the voice that through and through them thrilled.  
I think the guardian angel helped along  
That cry of pity, woven in song.

The hat of its stamped brood was emptied soon  
Into the woman's lap, who drenched with tears  
Her kiss upon the hand of help; 'twas noon,  
And noon in her glad heart drove forth her fears,  
The singer, pleased, passed on, and softly thought,  
"Men will not know by whom this deed was wrought."

But when at night he came upon the stage,  
Cheer after cheer went up from that wide throng,  
And flowers rained on him; nought could assuage  
The tumult of the welcome, save the song  
That he had sweetly sung, with covered face,  
For the two beggars in the market-place.—*Henry Abbev.*

**Fourteenth Annual Meeting of the Music Teachers National Association,  
Detroit, July 1-4.**

Unbounded local enthusiasm, promoted largely by the energetic efforts of the proprietor of the Detroit Conservatory of Music, Mr. J. H. Hahn, elected to the chairmanship of the executive committee in charge of the 1890 meeting by the sagacious and shrewd circle who compose the inner brotherhood of the M. T. N. A. hierarchy of office-holders, made the fourteenth assembly of this organization a financial success. The plan of the meeting was much the same as usual; essays and discussions, recitals, debuts of questionable artists, a refusal of whose requests for an appearance might have injuriously affected the guarantee fund, or offended some worthy high in the councils of the association, concerts of American compositions, some new, some old, formed the four day's program. Interspersed with the serious business of the meeting were the gastric and bibulous efforts of a large and sly lobby composed of representatives of pianoforte and organ houses. We believe also that the association of and within itself, held a "banquet," an idea born last year at Philadelphia.

The officers in charge of the M. T. N. A. for the year ending with the Detroit meeting, who were collectively responsible for the order of exercises and consequent failures and successes of the session were:

President, Albert Ross Parsons; Secretary, H. S. Perkins; Treasurer, W. H. Dana; Executive Committee, J. H. Hahn, A. A. Stanley, F. H. Pease; Program Committee, Calixa Lavalley, Wilson G. Smith, F. Ziegfeld; Examining Committee of American Compositions, Arthur Foote, Ad. M. Foerster, August Hyllested, A. L. Epstein (alternate.)

Now let us see what they ordained. The usual farce of presenting some civic functionary of the besieged city to say polite things at the outset was omitted, and in its stead a representative of the educational institutions of the district appeared. Then the president gave the expected address. As Mr. Parsons is a well read, educated man, his paper contained reasonable suggestions, wise counsel and no extravagant amount of glorification of the Association. The perpendicular secretary, H. S. Perkins, followed with his report. Mr. Perkins is an optimist, and spoke enthusiastically of the dolorous Philadelphia meeting of last year. Then there was music. We will not consider the happenings of the four days in detail, preferring, after naming the essayists and their subjects, and citing the principal musical features, some general reflections and opinions. The essayists: J. H. Howe, C. H. Jarvis, Mrs. Fannie Bloomfield Zeisler, on the pianoforte; J. S. Van Cleve, W. S. Pratt, Robert Bonnor, on theory; A. A. Stanley, Sumner Salter, J. F. Donahoe, on the organ; F. G. Gleason, J. H. Beck, C. L. Capen, on composition; E. J. Meyer, E. Belari, Jules Jordan, on singing; N. Coe Stewart, C. W. Landon, J. Wolfram, on relation of state and national associations. Music in the public schools was discussed by L. W. Mason, W. F. Heath, T. F. Seward, Bepson and P. M. Bach. Three orchestral concerts

of American compositions were given. Theodore Thomas was the conductor, and he had his New York orchestra. Had there been any reasonable amount of rehearsing this admirable plan would have borne better fruit; but sad to say, the three gentlemen appointed last year to raise \$100,000 as an orchestral fund, who in view of the largeness of their undertaking and their own modest position before the world we characterized as a "pitiable committee," having secured but \$950, only one preparatory reading, and that often a hurried one, was all the new compositions received. The first program:

Anthem, for soprano solo, chorus and orchestra, H. S. Cutler; second concerto in D minor, op. 23, for piano and orchestra, E. A. MacDowell (Mr. MacDowell); "An Island Fantasy," for orchestra, op. 44 (MS.), John K. Paine; Love Song, for soprano solo and orchestra (MS.) Ad. M. Foerster; (soloist, Miss Vogel); Second Suite in D major, op. 21, for string orchestra (MS.) Arthur Foote; selections from oratorio "Jerusalem," for soprano solo, chorus and orchestra, Hugh A. Clarke.

The anthem was a new work, written for the occasion, the other selections had been played in public. The second program:

"The Diver," ballad for solos, chorus and orchestra, Max Vogrich; Concerto in C minor, op. 10, for piano and orchestra, Louis Maas (Mrs. L. Maas); Suite, for string orchestra, op. 15, (MS.) Henry Schoenfeld; Recit. and Aria, for tenor with orchestra, "Remember Now Thy Creator," (MS.) Frederic H. Pease (Mr. Lavin); Episodes for Orchestra (MS.) Arthur Bird—"Scene Orientale," intermezzo and trio; Two movements from symphony, "The Prodigal Son," (MS.) S. G. Pratt.

The new pieces were by Vogrich, Schonfield and Pease. Mr. Pratt's symphonic movements are early juvenile efforts. The interpreter of her late husband's admirable pianoforte concerto secured for Mrs. Maas the commendation of the critical. The occasion was not without its pathos, but trying as the circumstances were the player, who has seldom appeared in public in this country, passed the ordeal with courage and, as we are informed, success. The third program:

"Auditorium Festival Ode," for tenor, chorus and orchestra, Frederic Grant Gleason (soloist, Mr. Jordan); Concerto in F minor, Chopin (Mme. Bloomfield Zeisler); "Lovely Rosabelle," Ballad for soprano, tenor, chorus and orchestra, G. W. Chadwick; (Soloists, Miss Forsyth, Mr. Jordan); Concert Overture in C major, op. 3, Arthur Whiting; Reverie Pastorale, for flute, oboe, two horns and string instruments, Carl Busch; Symphonic Scherzo, J. H. Beck.

The Reverie, and Scherzo were new, Mr. Beck's music being the most scholarly and fluent piece of writing of any new American work heard during the session.

One other orchestral concert was given, Mr. Thomas playing one of his very best programs. The soloists were Mr. Constantin Sternberg, in Schumann's concerto, and Miss Annie Carpenter, singer. More important

features of the lesser concerts and recitals given during the session were: Suite for piano and cello, by C. Lavalley; piano quartet by E. R. Kroeger; string quartet in A minor, by F. X. Areus; piano quintet in E flat, by G. W. Chadwick; string quartet in C minor, A. Kolling; string quartet in G op. 18, No. 2, Beethoven. The excellent Detroit Philharmonic Club gave valuable assistance in the chamber music. There was a program of church music, given under the direction of S. B. Whitney of Boston. Mr. E. B. Perry of Boston gave a piano recital and lecture, which led Mr. S. G. Pratt to remark:

"Mr. Perry is a man of uncommon parts. His preliminary remarks were given with a force and elegance of language which at once challenged the attention of his hearers; and his short analysis of Chopin's poetic ideal, illustrated in the sonata, was exceedingly interesting and instructive. The audience, thus being placed *en rapport* with the composer's source of inspiration, followed his performance with keen interest, and rewarded the pianist with generous applause, most justly deserved."

Edward Baxter Perry, of Boston, will give a lecture recital for the M. T. N. A. meeting at Detroit. We learn that Mr. Perry will give up teaching altogether in the future, and devote himself during the concert season exclusively to public playing. He is we believe the only native born pianist in America who depends solely on this the highest branch of his profession.

G. H. W.

Harmony is a beautiful problem of which melody is the solution.—*Grétry*.

## N. E. CONSERVATORY ITEMS.

The Detroit Tribune speaks as follows of Mrs. Maas' performance at the M. L. N. A.:

"Dr. Louis Maas' piano concerto received a brilliant interpretation by Mrs. Maas, and met with even greater favor from the audience than when played some years ago before the association by its composer. The concerto improved upon acquaintance and maintains a uniform excellence throughout. The andante is a beautiful conception, and the entire movements elaborated with the fine musicianship for which the lamented composer was distinguished. The finale was given with such dash and brilliancy that the artist was recalled amid vociferous applause."

Dr. Tourjée's many friends will be glad to learn that he is convalescing at Block Island. His physicians speak in encouraging terms of his promising health.

We clip the following from the London edition of the N. Y. Herald:

"An interesting organ recital was given at St. Luke's church, Berwick street, on Tuesday evening, by Mr. J. W. Hill, of Haverhill, Mass. Mr. Hill was at his best in selections from Bach and Guilmant, and some variations on "Jerusalem the Golden," by Dr. Spark."

Mr. J. B. Claus is spending the summer in charge of the orchestra of Berkley Springs, Va.

The Charlotte Chronicle, N. C., says:

"The prominent tuners of the State met in this city yesterday for the purpose of organizing a Tuners' Association. D. S. Butner, of Salem, N. C., and graduate of the New England Conservatory Tuning School, was elected president. It was decided to admit new members only on their passing a satisfactory examination, practical and theoretical. The Association has been formed to protect people from humbugs. At the meeting a schedule of prices was arranged and will be strictly adhered to."

The Somerville Journal of 14th June has a very pleasant notice of a recital given by pupils of Miss Marie C. Dewing. Some of the pupils were on the small side of 10 years, but all played from memory, and showed careful and intelligent training.

A recital for diploma in elocution from Topeka, Kan., where Miss Ivah M. Dunklee is located in Bothany College, implies much breadth of study. The Conservatory is bound to exert no small influence toward culture through its department of oratory.

The 5th annual report of the Beneficent Society which came duly to hand is truly worth the reading. The work which the society is doing possesses a peculiar interest, to those of us at least who know what it means and how it is supplemented by the work of the students themselves. When we see the quiet and uncomplaining earnestness with which one and another pursue their not easy way, what untrumpeted heroism characterizes the daily activity of many a patient girl, we heartily wish God speed to the Beneficent Society. We would advise our generous readers to send for a copy of the report to see for themselves how far short we have thus come from indicating the significance and interest of the work.

A late number of the Brooklyn Eagle used a familiar name in an article upon "Traditions of the Composers," from which we clip the following:

"Louis C. Elson is another of those precise and uncomfortable people who have abolished Pocahontas, William Tell and George Washington's hatchet and are only biding their time to abolish George Washington himself. He says that Mozart never named his "Jupiter" symphony; that the expression of love in Schumann's "Warum?" is bosh; that Chopin meant nothing in his music; that Weber's "Last Waltz" was not written by Weber but by Beissiger, and it was not his last; that Beethoven's "Farewell to the Piano" is not a farewell; that there is no passion in his "Sonata Appassionata;" that the "Pastoral" symphony is anything you like to call it; and the "Adieu, Absence and Return" has no story in it, and that the "Moonlight Sonata" is just an ordinary daylight sonata. That is the hardest of all. The idea that the mysterious "Moonlight Sonata," in which one seems to come at the very soul of Beethoven, to read of his melancholy, his disappointment in love, his impending deafness, his lonely wanderings, to see the moon slowly lifting above the edge of the forest, lighting the little room where the stranger sat at the harpsichord—the idea that this might as easily be construed into a symbol of President Hayes feeding his hens or a Tammany statesman working for votes and rum in an east side saloon, is simply outrageous. The "Moonlight Sonata" is not descriptive; it is suggestive. There is not an imitative effect in it, such as may be found in the cuckoo's note, the bagpipe and the storm in the "Pastoral" symphony, the "Baby Polka," of the late Mr. Bial, or Professor Peterschen's delineation of the struggles of a little gutter band. If it is found comforting to believe in the poetic legends and literary meanings that attach to certain pieces of music let us add that comfort to the pleasure of the music itself; we thereby gain a double pleasure—the union of sweet sounds with delightful visions."

Modern music is the last great legacy which Rome has left to the world.—*Haweis*.

## QUESTIONS AND ANSWERS.

*All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs, etc.*, must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

W. C. H.—1. What are harmonic bye-tones? See Fillmore, *History of the Pianoforte*, page 206. Cite an example in Chopin's music.

Ans.—The notes immediately above or below any chord-tone. Theorists have different names, such as *auxiliary notes, changing notes*. See Chopin, *Polonaise* Op. 40, No. 2, measure 4 bass part; same work, strain in A-flat major, measure 7, the notes *F sharp* and *A*. The waltz Op. 64, No. 1, contains scores of these notes.

2. Can Kalkbrenners pianoforte concertos and sonatas be purchased in this country?

Ans.—Address the N. E. C. Music Store, which can procure for you those yet in the market.

ANNA.—1. What salary should one receive for teaching sight singing in two departments of a school, a lesson twice a week?

Ans.—This should depend on the value of the work done and on the ability to pay. Reckon something less than private lesson rates, we should say.

2. Of what value are the little compositions which a graduate of the N. E. C. finds flowing from her pen?

Ans.—Possibly of little value to the world; but of much value to the graduate, if she keeps on letting them flow, and constantly tries for higher things. The world may be bettered if after writing sometime the pen finds *something to say*. If the effusions are all alike, drop the pen.

3. How much theory should one impart at an ordinary piano lesson?

Ans.—Just that much which belongs to the material taught, often none at all.

4. Ought not a teacher to develop the style of music most natural to the pupil?

Ans.—No. For some pupil's find poor music the most natural; lift up the pupils taste, but be discreet.

E. A. M.—1. Please name some vocal selections, quite difficult, suitable for concert use, by Jensen, Kuecken, Saint-Saëns, Brahms, Lassen, Henschel, Franz, Gounod, and Schubert, some of which are dramatic in character.

Ans.—Jensen, *Dolorosa Cycle*, also several *Albums*, Edition Schirmer; Kuecken, *Fruehlings reigen*, *The Star*, *Heaven hath shed a tear*; Saint-Saëns, *Expectation*,\* *Barcarole*, *Remembrance*; Brahms, *Seven Songs*, Op. 95, *Cradle Song*, *Du bist meine Königin*; Lassen, *Whither, I feel thy Angel Spirit*, *Spring Greeting*; Henschel, *Songs from Trumpeter of Säk-*

*kingen*; Franz, See *Albums*, Ed. Peters; Gounod, *Lend me your Aid*, from *Queen of Sheba*,\* *Aubade*; Schubert, *The Dwarf*, *Erking*,\* see also *Albums*.—The star indicates dramatic character; the *Albums* will furnish great variety.

G. B. W.—1. Was there ever a noted female singer named Christie?

Ans.—We do not know of such an one.

2. Does any publishing house publish *Saunders' Complete Violin Instructor*, of which I have an old copy? If so, give price.

Ans.—We can send you *Saunders Self-instructing School* for about 80 cents. Probably this is a newly arranged edition of your work.

3. What do you think of the following pieces by Anton Strelezki; *Deuxieme Mazurka*, *Caprice Op. 20, No. 2*, and *Galopade Bravoure*?

Ans.—They are good for their kind, but say nothing new, nor is theirs the finest musical language. Still they have their place, and we can't all use Schumann and Beethoven, or Chopin.

4. What do the square and hollow notes mean which one finds in violin music so often, and which are often placed above a round or filled out note, an ordinary note, in short?

Ans.—These are harmonics. See Tours, *Violin Primer*.

A. H.—In the June Herald is a song with an accompaniment marked "humming accompaniment." How shall I make it hum? Shall I play it tremolo, or shall it be hummed by voices?

Ans.—Hummed by voices.

EMMA.—1. Please state difference between German, Foreign and American piano fingering?

Ans.—German and Foreign fingering are the same; five fingers on each hand: 1, 2, 3, 4, 5. English and American fingering marks + for the thumb, and 1, 2, 3, 4, for the fingers.

2. Whose dictionary of Musical Terms and Expressions is considered the best?

Ans.—Grove's, by far; then comes Stainer and Barrett's, which is far less expensive.

3.—Please name three pretty piano selections for beginners whose parents desire classical music taught and yet have no true appreciation for such music.

Ans.—You have named no grade. To answer you is impossible. See Carl Faelten's *Teachers' Manual for Pianoforte*, N. E. C. Music Store.

4. Does a work on music exist, written by a Miss Fay, a pupil of Liszt?

Ans.—Yes. *Music Study in Germany*, by Amy Fay.

5. Which of Beethoven's piano sonatas is the most pleasing to the general hearer?

Ans.—It is difficult to say. Op. 2, No. 3, is a great favorite, because so clearly melodious, and brilliant withal; the characteristics of many other sonatas, especially of single movements, make them deservedly very pleasing.

PEARSALL.—1. Please define technique.

Ans.—Mechanical skill in handling an instrument.

2. What piano instructor is best?

Ans.—Try the N. E. C. method.

3. What make of piano is preferable in every way for parlor use.

Ans.—Matter of taste; we prefer the Steinway on the whole.



HENRY.—I can sing with a moderate degree of ease from G in the bass to C or D, one octave and a half higher; my voice is undeveloped, and I am 20 years old. Is there any possibility of extending my voice so that I can gain three or four higher tones and be able to sing soprano in most common sacred music? Can my voice be made deeper, and how long would it take to effect such changes?

Ans.—We should advise you to let soprano parts alone, altho the compass of your voice may possibly be increased both above and below by skillful instruction. No man can sing with dignity a female, and especially a treble part, nor would we dare predict as to the time necessary to effect the changes you mention.

C. H. N.—I. In what esteem are the compositions of J. Leybach and L. N. Gottschalk held by professional musicians?

Ans.—Not very high; Gottschalk is the better man by far.

2. To what rank of excellence as a pianist and composer may Antoine DeKontski be fairly said to belong?

Ans.—As a pianist, about in the middle of the second rank, possibly in some ways not there; as a composer he falls below the virtuoso.

P. G. S.—1. In Mozart's piano concerto, D minor, Litolf edition, page 5, measure 2, should the grace note be long or short?

Ans.—Short.

2. In Gottschalk's *Ricordati* for piano, measures 23 and 24, should not all the C's be natural instead of flatted?

Ans.—Yes.

3. Please translate the Italian motto from Dante which accompanies this piece.

Ans.—If you will send us the number of canto and line, we will translate the passage you mention, which is probably from the *Inferno*.

4. In the Wagner-Liszt *Spinning-Song* for piano, last page, are the sextolets played as double triplets?

Ans.—They are.

5. Please give me a list of violin and piano pieces of the grade of Bazzini's *Elegy*, or easier.

Ans.—Bazzini, *Serenade*, Op. 34, No. 3; E. Singer, *Romance*, Op. 10; Field-Singer, *Nocturnes* in D minor, B flat major, C minor; Nachez, *Albumblatt*, Op. 14; *Sammlung Klassischer Stücke*, Ed. Peters, books 2 and 3.

B. C.

## CHURCH MUSIC.

### Ten Reasons for Poor Singing in Country Churches.

1. No good leader.
2. Antiquated hymn books.
3. Scarce at that.
4. None at home.
5. Wheezy organ.
6. Performing choir.
7. In rear gallery.
8. Scattered voices.
9. Untrained.
10. Poor preaching. HARRY NASON KINNEY.

The reasons suggest the remedy.

### THE ALUMNI REUNION—1890.

This gathering was in many respects one of the most promising and interesting ever held. Not only was the number present unusually large, and the *menu* exceedingly satisfactory, but the speeches were brief and to the point, and the social intercourse of the hour was thoroughly enjoyable. The *post-prandial* exercises were introduced in a very graceful way by the chairman of the Reunion Committee. Mr. John O'Shea, called the assembly to order, and presented the president of the association, Mr. Frank E. Morse. The latter in the course of his address, alluded to the ennobling influence of music in general and the widespread power in its sphere, of the Conservatory of Music. Mr. Morse also alluded feelingly to the illness of Doctor Tourjée, paying an earnest tribute to his life work and labors.

Mr. S. A. Emery was next introduced as toastmaster of the evening. He drew an imaginary picture of a world without the refining influence of music, and said among other excellent things:

"These annual greetings not only perpetuate more surely our personal friendships, but, by reminding so many that they are members of this Association, and thus identifying them with the interests of this body as a whole, they serve to lift each one out of any possible narrowness and selfishness, and emphasize in various ways the old truth, *In union there is strength*. For surely no one can go out from this general interchange of personal thought and experience, and not feel himself confirmed in every good purpose and inspired to greater activity."

"We are reminded that our art is not merely an accomplishment, not simply a marvellous expression of beauty, nor even a means only for the never ending development of taste, emotion and intellect, but that it is a great, God-given influence, sent into the world to reach the mind and heart of every human being, and to aid, as probably nothing else could in leading us to the good, the true and the beautiful?"

"If we make our music a thing of life, a message from heaven to earth, from God to man, then indeed may we be thankful that we are here tonight, representing so far as we may, the divine art."

Richard H. Dana, Esq., was called upon to respond for the Trustees, which he did in a pleasant way, his response including a humorously told story of the earlier history and trials of the Conservatory. A considerable advance in public opinion has been made, said he, within the past two years, toward the securing of financial aid from the State. Yet the prosperity of any institution, he affirmed, was dependent on the loyalty and interest of its alumni.

Mr. George E. Whiting responded for the teachers, having been one at the opening of the institution twenty-three years ago. His remarks were flavored with a flow of humor that awoke a contagion of laughter.

Rev. Philip Moxom of the First Baptist Church, responded for the invited guests, and spoke in his most happy and effective way. We clip a few paragraphs from his bright speech:

"I was very much struck by what Mr. Dana said, and it was so true, that after all the Conservatory must depend, not upon the gifts of the Legislature, not upon the newspaper advertisements, not upon the skill of the Trustees or the Directory Committee, but more than anything else it must depend upon those who go out from its walls. It has been said that he who gets an education from any college of learning in this country gets a great deal more than forty times as much as he really pays for; he gets the value of many times more than that for which he renders compensation; and this, in the nature of the case must be true of this institution. Not one pupil who comes here gives anything like an equivalent in material value for that which comes to him. Now it is the



least a student could do who has received all these benefits, when he goes out into the world, to remember two or three things. One is that a student is pledged to honor and be true to that institution which has given him his equipment for life; and the second thing he should remember is this, that he goes out into the world as a representative of the institution, and the institution will be seen and judged and measured through him. If you are large-hearted, if you are broad-spirited, if you have a sympathetic nature, people read in the character and knowledge which you display, the spirit which animates the institution which gives you this training, and the impress which it makes upon the public will be determined by what you are. Every student as a representative of the institution should work for it that it shall be more and more abundantly able to send into the world young men and young women, not merely to ornament society, but to bless the world by making it better. For as we fill the earth with sweet songs and the air with sweet harmonies, the hearts of men are lifted slowly but surely upwards, even as the tides are lifted by the sweet attraction of the moon.

"There were ten men who once came to Jesus to be healed; he healed them all, but one only came back to render thanks for the blessing received. The Conservatory of Music sends out not tens, but hundreds and thousands. It would be strange if but one per cent came back to lay their golden tribute upon the altar of that institution which has served them. I am glad to see that all over this country institutions of learning are beginning more and more to realize and receive the benefit that comes from their graduates.

"When I read of Miss Fawcett, who took the golden honors in Cambridge, England, and of Miss Reed, who recently took the highest honors at Harvard College, I feel like hiding my diminished head and wishing that I were a woman. Yet, I rejoice in it young ladies, if you can outstrip the young men and take the honors, do it; for it is not only a privilege but a duty, for by that means you will give an impulse to the young men to rise higher than they ever would. The larger cultivated, the better trained and disciplined women we have, the higher the grade, and the larger the knowledge of the race tomorrow."

Mr. Willis, in response to "Our Absent Director," spoke in considerate terms of Dr. Tourjée, and the contributions he had made towards the realization of some ideas which had been pronounced impractical and chimerical in the past, but which were rated at premium values today.

"No one, said he, would protest so promptly as would Dr. Tourjée himself, should any speak of his life work as free from mistakes, or of himself as free from faults, but to the unprejudiced and fair-minded, his self-sacrificing endeavor, his patient and long-continued burden-bearing, and his splendid achievements for the young men and women of this country must ever hide the evidences of his partnership in our common humanity. A man's effective greatness is the greatness and significance of his idea, and upon this plane Dr. Tourjée will have a high and abiding place in the estimate of coming years."

Mr. Edward Hale, speaking in behalf of THE ALUMNI, described the true musician and his work, and closed by presenting the following resolutions which were heartily endorsed:

Inasmuch as the institution we call our *Alma Mater* is in a peculiar sense a monument to the genius and self-sacrifice of one man, and that our debt to it is due to him, and that whatever happens to him is of the deepest personal interest to us,

Therefore, Resolved, That we the Alumni Association of the New England Conservatory and College of Music assembled in regular annual session, recognizing this personal obligation and affectionately sensible of this personal interest, express this, our deep heartfelt sympathy with Dr. Tourjée and his family in his present illness.

In all his affliction we are afflicted, and we offer the most heartfelt assurance of our gladness to know of his improvement, and of our earnest prayer for his complete recovery.

Resolved, That this testimony be entered in the minutes of the annual meeting, and that it be read at the banquet, and that a copy be tendered Dr. Tourjée.

Mr. Edward Gardiner spoke briefly for the class of '90, and remarks from a number of guests closed one of the most satisfactory and stimulative sessions of the Association.

At the annual meeting for the choice of officers in the afternoon the following-named were elected: President, Frank E. Morse; Vice-Presidents, Frank A. Porter, Nellie C. Wright; Recording Secretary, Nellie P. Nichols; Financial Secretary, Clarence E. Reed; Corresponding Secretary, Mrs. M. S. Flynn; Treasurer, Everett E. Truette; Auditor, Edward D. Hale; Directors, Mr. J. D. Buckingham, Mr. H. A. Norris, Mr. E. P. Brigham, Mr. Edward Gardner, Mr. J. A. O'Shea, Mrs. S. C. Paine, Miss Amy Leavitt, Miss Agnes Whitten, Mrs. J. B. Willis, Mrs. C. T. Nelson, Miss Dora B. Smith.

Mr. and Mrs. Dunham resigned their positions much to the regret of their associates, for they have done faithful work for the Association.

The past year has been the most successful in the history of the Association, the membership is constantly increasing, and the outlook is most encouraging.

(Owing to our crowded Columns the ALUMNI NOTES will appear in the Sept. No. of Herald.)

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia

*Heart to Heart.* Courtney Thrope.

A good addition to the modern ballad repertoire. Its modulations are interesting, and it is throughout singable, altho we are sorry to say that it ends with the inevitable waltz refrain, but even this part is better than the average. The song is for alto, with compass from D to E. Its subject reminds a little of Mendelssohn's "Autumn."

*When the Lights are low.* Lane.

This has previously been reviewed in the column. It is also a good song, published in three different keys, and has precisely the same merits and defects that mark the preceding work, even to the concluding waltz.

*Sea Bells.* J. L. Molloy.

Is a sort of fusion of "Bride-bells" and "The old Bellringer," yet not quite as good as either. It is for medium voice, from D to F, but has rather high tessitura.

*Venetian Barcarolle.* Bemberg.

Contains a great deal of imitation of guitar in its accompaniment, and in this respect reminds of Jensen's "By the Manzanaras" which however, it by no means equals. Medium voice, D-flat to F.

*All in a Garden fair.* Watson.

Has been reviewed in another edition. This edition is for soprano or tenor voice, Compass D to G. It is a bright and pleasing song.

*Shall I wailing in Despair.* Wilmont.

Rather too spasmodic to be entirely effective. It is for bass or baritone voice, and is melodious enough to win a place in the repertoire. Compass B to D.

*Home, Dearie, Home.* J. L. Molloy.

This has a simplicity of construction, both in its music and words, that gives it considerable effect. It is quite melodious and enforced in the vein of the folksong. It is for alto with a compass from A to D.

*Meditation.* Jules Jordan.

This is a semi-sacred work, rather weaker in its poem than in its music. The climax of each stanza is well managed, and the work is decidedly singable. Medium voice, D-flat to F.

*Oh How lovely is Zion.* J. E. Trowbridge.

Sweet in melody and adequate in harmony, this song yet leaves it to be desired that there had been a little more freedom of modulation and less of the sequence form used. Nevertheless it is a pleasing addition to the sacred repertoire, and will find favor with contraltos. Compass from G to D-flat.

*The Angel came.* Cowen.

Also a trifle saccharine in its tendencies, but it will become all the more popular on that account. Of course every one knows the habits of the "angel" in music; the celestial visitor comes as usual, in the 3rd, verse and puts an end to the hero and the heroine, and the song, all at once. The work is published both for high and low voices.

*The time is drawing near.* A. Hampson.

A harmony teacher and a grammarian might also "draw near" in this case, for the song is most absolute rubbish, and does more credit to the patriotism of its maker than to his knowledge of literature or music.

*Good night.* Massenet.

Dreamy and delicate flavor. It has a quaint recitative style, and demands a musicianly singer and a voice well under control in the matter of shading to do it justice. It is suited to almost any register, its compass being only from D to E.

*Apart.* Van de Water.

Melodious and sufficiently passionate for its subject. The song will become known in the drawing-room repertoire and can be sung by all voices for it is published both in high and low keys.

*Rest Thou, My Child.* Bemberg.

One of the most beautiful of recent cradle songs. It is in the best French school, and can be cordially recommended to all mezzo- or full soprano. Compass C to F.

*My Childhood Home.* Bancroft.

The melody is appropriately—childish.

*My Shepherd.* J. E. March.

A rather crude production both in its harmonization and its melody.

*On the Lawn Dance.* }  
*Picnic Rondo* } Becht.  
*Right About March.* }

Three simple but tuneful little pieces for the recreation of young pupils. They belong to a useful set, entitled "Children's Merry Time."

*Sounds from the Puszta.* Behr.

A pretty piano piece of easy grade, and folk dance type. It may make a useful study for changes of rhythm.

#### The JOHN CHURCH CO., Cincinnati.

*I do not ask, Oh Lord.* F. L. Morey.

Judged purely as music, we may class this as excellent for it is in good form and very interesting in its harmonies; but it falls into the error which is in much of the modern religious music, it is too dramatic to be really reverent. It is for high voice, running to A, and has an effective climax.

*Dream Bells.* F. L. Morey.

Decidedly better than the general run of "bell" pieces for the piano. Tho it suffers somewhat from the consecutive sixth disease which always attacks this species of music.

#### MR. W. L. B. BARKER, Hartford, Conn.

*The Harps of Dec.* E. C. Phelps.

Some of the harmony seems rather outside of the pale of Richter, but the melody is tender and appropriate, altho rather simple for so elaborate an accompaniment.

#### Messrs. H. B. STEVENS & CO., Boston.

*When Daylight fades.* Moir.

The regular type of English drawing-room ballad of the present, graceful singable, and properly harmonized, but neither deep nor passionate.

*Babylon.* M. Watson.

Not an advertisement of Barnum's great spectacular show, but a sacred song, at least in name. As a matter of fact however it is far too bombastic to be sacred and its tours de force remind much more of the finale of an Italian opera than of anything more devout. Both of the above songs are published for high or low voices.

L. C. E.

## MUSICAL MENTION.

### NOTES.

The memoirs of Jenny Lind are about to be published in England.

Eugene Oudin will sing in Sullivan's new grand opera "Ivanhoe," to be given in London next fall.

De Pachmann will remain in this country for the present, and he proposes to give fifty concerts in the United States next season.

Bernard Stavenhagen has been appointed Court pianist to the Emperor of Germany.

Mozart's harpsichord stands in a drawing-room at Windsor Castle, which many years ago, was in the Queen's morning-room. The double set of keys are yellow with age, and it is an antiquated and shabby looking instrument. Very few visitors are privileged to enter this drawing-room.

Master Kavanah, the boy soprano, has been creating a sensation in San Francisco. The church of the Advent was crowded to its utmost limit to hear his wonderful voice in the aria, "He was despised, rejected," from the *Messiah*-Liszt's "Legend of St. Elizabeth," has been performed at Heidelberg by the Bach Verein of that town.

We learn that Wilhelm Gericke, formerly co-conductor of the Boston Symphony Orchestra, has been chosen as chief and first conductor for the series of concerts at the Mozart Festival, Salzburg, Germany. "Don Juan" and "The Magic Flute" will alternately be performed. The selection is certainly a wise one, for Gericke is as much in touch and sympathy with Mozart's genius as any living conductor that could be named.

A prize of thirty guineas is offered by the Glasgow Society of Musicians for the best concert overture or symphonic poem delivered to them by the 1st of November. The competition is limited to Scottish-born composers, or those having resided for three years in Scotland, and is open to both sexes. Dr. Mackenzie and Mr. F. H. Cowen, have consented to act as judges.

### THE STORY OF "THE FIRST VIOLIN."

BY EPIPHANIUS WILSON.

*Concluded.*

"At last the music abruptly stopped. There was a cry in a loud but distinct voice."

"'Petrovinka, Petrovinka!'"

"This ejaculation was interrupted by a gruff voice,—

"'Come, Pomponia, none of that hollering.' This was emphasized by a volley of oaths.

"I was reassured by these two human voices that the music was not supernatural. The effect of the unearthly strains of the violin were, I confess, somewhat counteracted by the words and curses of the last speaker. But the stately name, Pomponia, evidently applied to the musician, strangely touched my imagination. Like many Germans I had received enough education to be reminded by the classic word of the beautiful but haughty wife of Cicero's brother. Of her petulance, her unhappiness, and her final divorce I had read in history. But the beauty and dignity of the Roman matron, pitiable in her repudiation, were easily transferred by imagination to the desolate and unhappy violinist in the room next mine. I dwelt upon the image of a dark and passionate face, with Italian regularity of features.

"The image filled my mind, I began to wish to see the face I fancied, and to speak with the musician with whom I readily associated the gift of rare genius, and the dower of singular misery and desolation.

"It was two days later that I came in, drenched with rain, after a long perambulation through the city. Yet my earnings had been good that day, and I was in high spirits. A shower of rain in the height of summer never hurt me in my life; and taking off my boots I sat down to my supper. The rain still beat upon the window and a grey, cheerless light crept into my dreary room.

"I had tried to make out who the occupants of the next room were. It was, however, impossible to learn. The house, large as it was, was crowded with people of many nationalities, and all were too much taken up with the struggle for existence to meddle with the affairs of others. The ground floor had been made into a grocery store, and the entrance, by which I reached my room from the street, did not communicate with my musical neighbor's dwelling-place. When I tried to approach their rooms through the grocery store, I was harshly bade to go about my business. No one would answer any questions I asked, for in that quarter of the town, beggars, pedlars, or even thieves, were crowded together like sheep in a pen, and enquiries of any kind were looked upon with suspicion, particularly when made by one who wore a decent coat.

"That evening I opened my cupboard door with the cool intention of seeing whether an entrance might be effected in that way. As I was removing the cup and saucer, the spirit lamp and some parcels of food from the shelves, the violin on the other side of the door struck up. I felt how mean and harsh were the notes of my own instrument in comparison, and how mighty a master it must be whose hand was sweeping the four strings with so strong, so vivid, yet so light a bow.

"Meanwhile the shelves had yielded to my efforts. They all came out and I placed them in a row against the wall.

"I halted to listen to the pleading strains which filled the room I longed to enter.

"A common brass handle was attached to the lock of the green door. This I easily turned. The door, however, did not yield. I looked up and down the door post and found that a hook and staple on my side of the door kept it from opening. This obstacle removed, the door easily gave way. I pushed it wide and stepped in. I was almost stunned by the wild and frantic notes of the violin as they filled the little room in which I stood; for it was a room much smaller than the one I rented. Once in, I softly closed the green door. Then my eyes fell upon the two occupants.

"The one was an old man, white-bearded, lean and pallid. He sat upon a dingy, canvas-covered easy chair, his thin, talon-like hands clutching the arms. His eyes were closed as if he were half dozing or dying. Evidently he was very ill. Yet his clothes were not ragged, only threadbare and patched, and his boots might have been blacked two days before. The gray tweed pants, the sack-coat, buttoned up to the throat, the red neck-cloth, contrasted with the cadaverous hue of face and hands. But what startled me more was the second figure.

"At first I thought I was dreaming, and that the creature I saw tossing and rolling in a helpless mass

upon the floor, was some hideous fancy of the mind. Where did all my airy visions of Pomponia vanish on seeing that odd pigmy with the violin clasped, as it were, to her heart.

"It was a quadroom. Her neck and arms and bosom were bare. Sometimes the negro features in the dark quadroom take an almost Egyptian cast. Such was the case in this instance. There was the full yet sensitive lip, the almost delicate nostril, the prominent brows and sensuous eyes of a type which we might expect to find in women like Cleopatra. Yet, Heavens and earth! It was only half a woman I saw before me: a strong symmetrical torso with the nether parts wanting. Now lying back, now raising herself up on the miserable stumps which formed her lower extremities, she clung to the violin, and with powerful finger and writhing form seemed as if she would crush melody out of it.

"One doubted whether it was the woman that ruled the instrument, or the instrument that had gained possession of her, soul and senses. They seemed, the animate and the inanimate thing, to wrestle and struggle together. Now she would soothe it until it charmed with a voice of syren witchery; now she would lash it into frenzy until it called aloud and shrieked like the spirit of the storm; and all the while her brows were knit, her eyes were flashing as if possessed with some demon of good or bad inspiration, or struggling in the throes of epilepsy.

"If the music had affected me, the spectacle of the performer appalled me till my heart sank, and my blood ran cold.

"At last she stopped,—

"'Petrovinka, Petrovinka!'

"It was a heart-broken cry, and as she uttered it the wretched cripple, or monster, fell back exhausted.

"'Pomponia!' suddenly said the old man. He stopped as his glance lighted upon me.

"'Ah,' he went on, 'is help come at last?' Then I glanced round the room. It was bare. The paper hung in strips from the wall, there was neither cup nor platter on the grimy shelf that was nailed against one side of the room. The only chair was that the dying man sat upon. The woman he called Pomponia lay crouched like some distorted fragment of humanity on a dingy strip of carpet.

"Perhaps they were starving.

"I returned to my room and from it brought in one by one every eatable and drinkable I had there—my loaf, my cheese, my 'growler' of lager, and a little flask of Hollands which I kept for emergencies.

"I had laid them all on the floor. Table there was none. Then I poured out some spirits and placed it to the old man's lips. Pomponia recovered herself sufficiently to take the bread, butter, cheese and beer. She thanked me listlessly, but I was inclined to think, from her vacant look, that she was only half in possession of her senses.

"The old man, in spite of all the care I could give him, (and now for many weeks my earnings, yes, and my savings, were spent upon him and his strange companion) declined in health. Before he died he told me his story, and that of Pomponia.

"Pomponia, some years before, had created a stir in musical circles by her talents as an imitative musician. She knew little of the theory of music, but when once she had heard a piece played over, she could repeat it, and repeat it with unerring fidelity. She was born a slave and her master, a humane slave-owner of Louisiana, had reared her as a sort of plaything among the domestics of his house. Several circumstances indicated her musical abilities. When he died she travelled in the south as a musical wonder. Eventually she went to Europe. There she proceeded from opera house to opera house, imitating and equalling the best violinists of the day. On hearing Paganini she reproduced his style and execution so exactly as to be called 'Paganini's shadow' or 'Paganini's double.' The old man in whose company I found her, told me that when she appeared in public, so transporting was her music, that she received the homage of a beautiful woman.

"To her misfortune she misunderstood the applause she won, and actually believed that she had turned the head of one man, a Russian nobleman of high rank. He was a musical enthusiast and never left her side when she was in St. Petersburg. Whatever may have been the devotion to her of Duke Peter Bolonesky, she herself, at any rate, became infatuated with him. Her charm as a musician was indeed almost equalled by that of her bust and face, and the strange inspiration under whose sway she took captive the most fastidious audiences lent to her countenance an interest and distinction which were fascinating.

"When the Czar ordered the Duke off on a mission of indefinite duration, to the borders of Persia, Pomponia's heart was broken. Since then she obstinately, and in spite of every inducement, refused to perform in public; and as what little she had saved of her immense earnings was soon gone, she was reduced to beggary. When I entered their room by the green door the old man had been for four days prostrated by illness and unable to go abroad to earn by errands and other odd jobs, or even by begging, the pittance which had so far kept them alive.

"'And what is the tie that connects her with you?' I inquired one day of him.

"'I?' he asked, almost in surprise. 'Oh! I forgot to tell you. I was an overseer on her master's estate. She is my daughter.'"

• Here Herr Stein was silent, as if wrapt in thought.

"Well," said the youth from Saxony, "you have not told us how you came into possession of the Stradivarius."

"That is the strangest part of my story, and the saddest," resumed the first violinist with a sad smile.

"When Pomponia's father died, I took charge of her altogether. How could I do otherwise? I was earning money enough for both. My elderly sister was induced to keep house for us, and my appointment to the Bowery Theatre enabled me to remove to a pleasanter part of the town.

"Pomponia's music was the delight of my life. I learned from her almost all I know about execution on

the violin. In her performances I seemed to see her soul, her inmost heart, and it appeared to me in every way beautiful and winning. Her genius eventually began to exercise over me a spell which made her presence at last an indispensable part of my life. I believe she felt the same towards me, and I thought of the Duke of Bolonesky and was troubled for her sake.

"One winter I was induced, contrary to my habit, to join a dramatic company which was going south. While at Baltimore, from letters I received from my sister I learned that Pomponia had been ailing. It was some obscure illness, undefinable by physicians, and I had forebodings of its seriousness, because I felt it was, perhaps, as much sealed in the mind as in the body.

"At last letters came to me that the symptoms of the invalid had become alarming.

"I obtained a substitute and hurried homeward.

"It was a calm day in mid-winter—one of the days of the fabled halcyon, when, in the midst of storm and darkness there comes a morning of unutterable brilliancy and peace.

"The sun was streaming into the window of the sitting room, where I found Pomponia seated. She had never taken to her bed, and was upright in her chair, draped with a crimson shawl, bound about her waist and hanging to the ground, the violin in her hand.

"Her pale, dark skin, her floating hair, her long tapering arms, which were bare to the shoulders, and the fingers of exquisite grace with which she balanced the powerful bow, made an indelible impression on my mind. But she did not strike a single note.

"So exquisite was the poise of her head, the deep, dark eyes so full of gloom and passion, while half-veiled with drooping lashes, that she seemed to me to be some statue that had been dug up from the ruins of a classic site, but, alas! had been broken and mutilated beyond repair. I had never thought her beautiful before.

"And are you better? I gasped, for I was inexpressively touched by the traces sickness had left upon her features, even while it had refined them into something almost ethereal.

"'I am no better,' said the dying woman. 'Indeed, it is best that I should die. But before I go, accept this gift from me. The great God who made me as I am, gave me one gift to comfort me. I shall use it no longer, now. Yet it has been all in all to me; into these strings I have poured my sorrows for many a day; they have sobbed with me and laughed with me. But suffering and joy are all over in this world. Take this offering from a woman who has loved you and let it be a memento of her better self, which this wretched clay I leave has only concealed and belied.'"

There were tears in the eyes not only of the speaker, but also of his audience as he concluded.

"Mrs. Van Teck" softly said the footman, who at that moment entered, "will be obliged for a little more music before the guests depart."

Soon after, the First Violin was fiddling for his life and fifty couples were whirling round the splendid ball room in the last waltz of the evening.

## THE TUNING INDUSTRY.

Pianoforte and organ tuning as a special and remunerative industry, is a product of the present century, and principally of the present generation. In order to appreciate the present magnitude and importance of this rapidly increasing industry, we need to consider not only the vast number of instruments already in general use, but also the yearly output of the manufacturers of this country alone. The returns for 1889 show a total of not less than one hundred and seventy thousand pianofortes and reed organs made and sold. In place of the widely separated few, who less than one hundred years ago incidentally attended to the tuning and repairing of musical instruments, we now have an army of thousands who depend upon this work for their entire support. From a yearly income of but a few hundred dollars in 1800, the increase amounted to nearly two million in 1889. Not only have the number of pianofortes and tuners thus rapidly increased, but what is far more significant, both have risen in character and efficiency, and are still rapidly rising.

### THE WONDERFUL DELICACY OF TONE AND ACTION

of our modern instruments, imperatively demands workmen of a high grade of intelligence and skill, and to no one of the many who aid in its construction does this apply so forcibly, as to the tuner who finally becomes responsible for its constant care. During the process of construction each instrument passes through the skilled hands of many different workmen, each one of whom becomes a veritable expert in his special department of work, and his product or impress is a practically perfect one; but when at last the finished instrument stands forth as true and perfect as the combined skill of these experts can make it, what is to become of it? Into what other hands is it now to fall? Who shall anticipate the weakness and change which time and constant care entail? Who with thoughtful care and consummate skill shall bind up the broken joints and tune again the weary strings to their accustomed harmony?

Shall he who must keep in perfect condition the tone and tune and touch imparted by a score of experts be inferior in intelligence to any one of them? Certainly not! Indeed, he who would attempt to keep an instrument even in fair condition, must have, in addition to technical skill as a tuner, the general knowledge possessed by all those who aided in its construction. It will thus be seen that

### THE TUNER OF THE PRESENT DAY.

since upon him alone rests this weighty responsibility, must be a person of unerring judgment and skill, in all matters pertaining to the structure (anatomy) of the instrument. And in addition to this he must be of a thoroughly musical nature, and, if possible, a practical performer.

That such as these are too seldom found, calls for no comment of mine. The wreckage bearing the name

"pianoforte," abundantly emphasizes the need either of an immediate cessation in pianoforte building, or a more systematic and complete education of the tuners into whose hands they are to fall. But as was said at the beginning, there is reason for much encouragement on account of the better educated class of men who are now preparing to make this field of labor their specialty. As a matter of fact

### THE PUBLIC IS ALMOST WHOLLY RESPONSIBLE

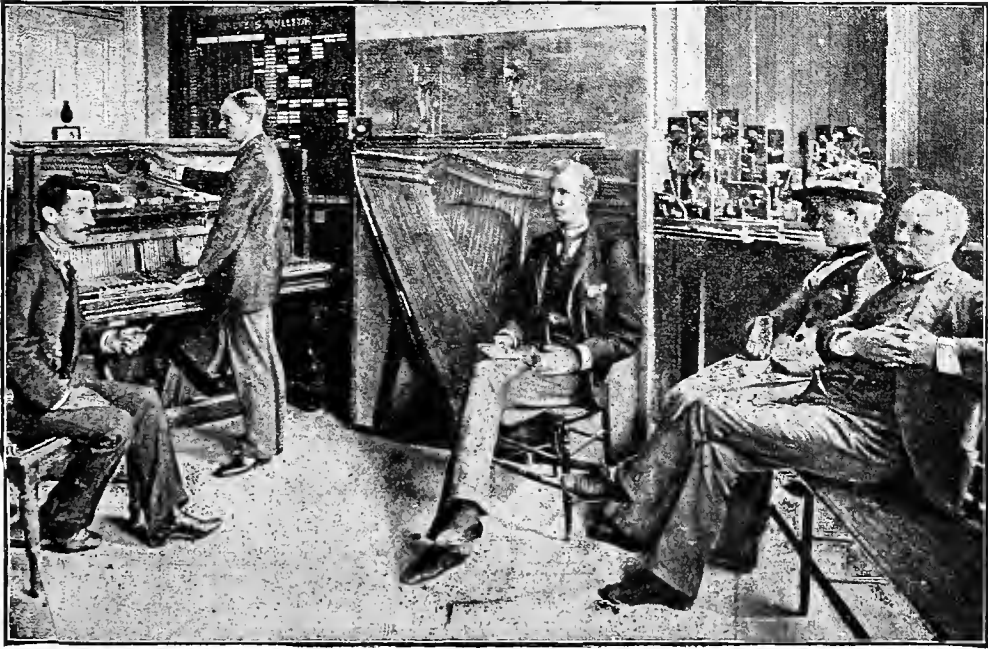
for the intelligence of the workmen in this as in all other branches of industry. For so long as the owners of instruments continue to employ those who cannot furnish satisfactory evidence of their ability, just so long will there be those who are willing to learn all they are ever to know about the tuner's work, at the expense of their confiding patrons and the instrument they are allowed to experiment upon.

A somewhat careful investigation of this matter shows that one out of three tuners at large, and of those who have no special abiding place, (tramps) two out of three were never employed so much as a day in a musical instrument factory; never spent one dollar for instruction, save perhaps for a so-called "Tuners' Guide," and in numerous cases, many of which are personally known to the writer, actually tuned (?) their first instrument under the guise of a professional, at regular prices. This condition of things has become so serious that

### IN SEVERAL STATES TUNERS ASSOCIATIONS HAVE BEEN ORGANIZED

which admit those only who pass a satisfactory examination. These receive a badge, and letters of recommendation, the association guaranteeing their work. It is certainly to the interest of every instrument owner to demand of each applicant, vouchers, equivalent to the above, for in this way as in no other, will the country be relieved of that deplorable vandalism which threatens the usefulness and value of so large a number of instruments.

The tuner's duties naturally divide themselves into two distinct lines of work—tuning proper and the adjustment or regulation of the mechanism. The first requires a thoroughly trained ear, and a general appreciation of harmonic relations and effects. The second, a natural mechanical ability made practical by careful study and experience. To the professional, one is as essential as the other, and both therefore ought to be carefully studied by every one who is looking to this work as a means of support. Any natural musician can usually master the principles of tuning with very little effort, though he may be practically unqualified and unable to do the mechanical work successfully. The reverse of this is constantly shown to be true of many excellent mechanics. It is nevertheless true that most persons have sufficient natural ability both musical and mechanical, to become thoroughly successful workmen, provided they first devote a reasonable amount of time and energy in becoming practically familiar with every detail of the work.



A TUNING LESSON.

There can be no question but that it is the imperative duty of music teachers to become thoroughly acquainted with the methods and practice of tuning. For even though they may not wish to undertake the actual work of tuning, they ought at least to be intelligent critics. It should however be emphatically stated in this connection that unless teachers or others who would do their own piano tuning, first become practically familiar with the work, they will do both themselves and the public a far greater good by employing a competent professional to attend to their instruments, as often as in his judgment there is need. Considerable has been said of late regarding

## LADIES AS TUNERS,

and I would add a few words upon this subject. In the first place any lady who may desire to enter this, or any class of labor heretofore confined to men exclusively, must naturally expect to overcome certain prejudices before her work will receive a fair recognition or reward. But I am free to say, though it is with regret that I state it, that my observation goes most positively to show that she has far more to fear from the ill will of her own sex than the opposition of her brothers. I have for several years employed ladies as tuners in the institution with which I am connected, both on account of their ability and also to test their act and endurance. Their work has been exceedingly satisfactory to the management, the gentlemen professors, and myself, but the lady students whose pianos they were obliged to tune, have very generally expressed a lack of confidence, and a decided preference that the work be done by a

gentleman tuner. If women wish to see their own sex succeed in the more independent and remunerative pursuits, they must absolutely abandon these unworthy prejudices and antagonisms.

## MUSICAL SAND.

The Bell Mountain, or Jebel Nagous, is situated on the Gulf of Suez, about four and a half hours' journey from Tor. The name is given to it by the Bedaween, because the sands covering its north-west extremity emit a musical sound when agitated by the wind or by the steps of man. Mr. H. Carrington Bolton of New York, has recently visited the mountain, which is about three miles long and 1,200 ft. high. The sand is of a yellow color, and is curiously mobile, and when disturbed, the note it gives out resembles the bass of an organ. The volume of sound of course depends on the quantity of sand in motion; and it is said to resemble the rumble of distant thunder on occasion. Mr. Bolton has discovered that the phenomenon is by no means unique in the desert Sinai. There is another Nagous in the Wadi Werdan, about five minutes' walk from the caravan trail. It is called Ramadan by the Bedaween, and forms the end of a chain of hills about a quarter of a mile long. The sand upon it produces the same low note as the Jebel Nagous, but not so strongly. It could, however, be heard at a distance of 100 ft., the sand being disturbed by the hands only. The phenomenon of the Rigli-Rawan, north of Cabul, is probably of the same nature. It may be added that the new discovery of Mr. Bolton has seriously shaken the faith of the Bedaween in the legend that a monastery was buried in the heart of the Jebel Nagous, and that it was the bell or gong which they heard on passing by the mountain.—*Ex.*



# IT IS OF THE LORD'S MERCIES.

## SHORT ANTHEM OR INTROIT.

Composed by E. H. THORNE.

*Andante.* *pp*

SOPRANO. *p* It is of the Lord's..... mer - cies we are not con - sum - ed, *pp*

ALTO. *p* It is of the Lord's mer - cies we are not con - sum - ed, *pp*

TENOR. *p* It is of the Lord's..... mer - cies we are not con - sum - ed, *pp*

BASS. *p* It is of the Lord's mer - cies we are not con - sum - ed, *pp*

ORGAN. *p* *pp*

*p* *pp*

it is of the Lord's..... mer - cies, of the Lord's.... mer - cies we are not con -

*p* *pp*

it is of the Lord's mer - cies, of the Lord's mer - cies not con -

*p* *pp*

it is of the Lord's..... mer - cies, of the Lord's.... mer - aes not con -

*p* *pp*

it is of the Lord's mer - cies, of the Lord's mer - cies not con -

*p* *pp*



## IT IS OF THE LORD'S MERCIES.

*mf* *cres.*

- sum - ed, be - cause His com - pas - sions fail..... not,... be -

*mf* *cres.*

- sum - ed, be - cause, be - cause His com - pas - sions fail

*mf* *cres.*

- sum - ed, be - cause, be - cause His com - pas - sions fail.....

- sum - ed, be - cause, His com - pas -

*mf* *cres.*

- cause His com - pas - sions fail.... not. It is of the Lord's....

not, fail..... not, *pp* It is of the Lord's

not, His com - pas - sions fail *dim.* not, *pp* It..... is of the Lord's.....

sions fail..... not. It is of the Lord's

*dim.* *pp*

*ppp* *p*

mer - cies we are not con - sum - ed. it is of the Lord's.....

mer - cies we are not con - sum - ed. it is of the Lord's

*ppp* *p*

mer - cies we are not con - sum - ed. it is of the Lord's.....

*ppp* *p*

# IT IS OF THE LORD'S MERCIES.

*pp* *poco cres.*

mer-cies, of the Lord's.... mer-cies we are not con-sum-ed, we are not con-

mer-cies, of the Lord's mer-cies we are not con-sum-ed, we are not con-

*pp* *poco cres.*

mer-cies, of the Lord's.... mer-cies we are not con-sum-ed, we are not con-

mer-cies, of the Lord's mer-cies we are not con-sum-ed, we are not con-

*pp* *poco cres.*

*mf* *cres.* *ad lib. ed.*

- sum-ed, be-cause His com-pas-sions fail..... not..... His com-

*mf* *cres.*

- sum-ed, be-cause, be-cause His com-pas-sions fail..... not, ...

*mf* *cres.*

- sum-ed, be-cause, be-cause His com-pas-sions fail..... not,...

- sum-ed, be-cause His com-pas-sions fail not, ...

*mf* *cres.* *colla voce.*

*espress.* *dim.* *a tempo.* *dim. e rit.* *pp*

pas-sions fail not, fail not, fail..... not.

*a tempo.* *ad lib.* *dim. e rit.* *pp*

fail not, fail..... not.

*a tempo.* *ad lib.* *dim. e rit.* *pp*

fail not, fail..... not.

*dim.* *Ch. Org.* *colla voce.* *dim. e rit.* *pp*

be-cause His com-pas-sions fail..... not.

*Swell Reed.* *colla voce.* *dim. e rit.* *pp*

# BOSTON MUSICAL HERALD.

Vol. II.

BOSTON, SEPTEMBER, 1890.

No. 9.

True art is the result of knowledge and inspiration. Without these fundamental requisites, a musician will always be an inferior artist, if artist he can be called.--  
*Berlioz.*

## THE DEVELOPMENT OF TECHNIQUE.

It is interesting to note how exactly the progress of piano technique, kept pace with the development of the instrument. When the staccato spinet and clavichord were the instruments representing this school of music there were absolutely no rules of fingering, the thumb was not used at all, and the hand was allowed to skip about without any guide save the caprice of the performer. Sometimes only two fingers were employed. Domenico Scarlatti used the full set of fingers (but very rarely the thumb) and invented the crossing of the hands in piano forte music. Bach first brought the thumbs into regular use, and the position with the thumb on the key-board was long called "Bach-Griff." His son Philip Emanuel Bach, brought in the system of scale fingering and may be styled "the father of piano-technique," for the foundation of our system is to be found in his "Art of clavi-chord-playing," the first technical work of any real value. We have already stated that Beethoven's orchestral mind enriched the piano by demanding greater effects, sometimes too great effects, from it. Hummel also must be credited with advancing the instrument especially in the matter of embellishments, reforming the old school, and systematizing what he retained. Clementi also belongs to this epoch, and did yeoman's service in building a new technique. The piano was now fairly launched, yet there was no suspicion of the great importance it was to assume, nor the wonderful effects that would yet be drawn from it. Moscheles represents the transition period toward the new school, and his studies are still held as valuable contributions to the students repertoire. Thalberg first brought the legato into proper prominence and showed how to make the piano sing. In Liszt however, came the culmination, and through him and the poet of the piano, Chopin, we have reached a point of technique beyond which it will be almost impossible to go, until further improvements are made in the instrument.

There is but little doubt that the technique of the modern musician has advanced far beyond the standard attained in the preceding centuries. This is the golden era of execution, and the most marked progress has been made in all the departments of performance save one, vocal work. The orchestra plays better than it did during the classical epoch, and Beethoven never heard his symphonies so well performed as they are nowadays by the

great orchestras such as Pasdelaup's, or the Viennese Orchestra under Gericke, or the Boston Symphony Orchestra. This comes from the fact that public support of concerts makes a greater outlay of money upon them possible, advance in public taste makes more rehearsals a necessity, and the great demands made of the orchestral player by the modern composer have led to a much higher standard of individual excellence. A few details will suffice to show the last named fact. In the last century, and throughout the classical period, the orchestral composer thought that he was sufficiently exacting if he demanded a three-lined G from the violins, while now almost any composer will go a fourth above this note without any compunctions. Beethoven, Mozart, Haydn, Bach, etc., would not make use of violin harmonics in their orchestral works, as they thought them too difficult to be well executed; Wagner in his prelude to "Lohengrin" and in other cases has used these high positions finely, and has been followed by many modern composers. The old composers did not make use of the pedal-tones of the trombones, considering them also as too difficult for the orchestral player; the moderns use them freely. The improvements in instruments, as Boehm's keying of the flute and Erard's double action pedal for the harp, have also had something to do with this progress, and we may rest serenely content in the conviction that we are hearing music better performed than it has been in any epoch of the history of the art.

The earliest pianos were so crude that they did not oust the clavichords, harpsichords and spinets for nearly a century from the date of their invention. Even the piano of Beethoven's time was crude and unsatisfactory. It seems strange to many, that Beethoven could have written his great Sonata Op. 106, for so clumsy an instrument, and there are many who ascribe this to the prescience of genius. It was rather due to another cause. Beethoven's was an orchestral mind; whatever he thought in music, came first to him with the tone color of some orchestral instrument. We have his own statement confirming this fact. All his piano sonatas are orchestral works set in a piano notation only, and therefore, as the modern piano became more and more orchestral, it approached closer and closer to the Beethoven thought as expressed in the sonatas; but the Op. 106 is still beyond even the modern piano, and remains a thinly disguised orchestral work, full of the noblest thoughts, which however, require a broader vehicle of expression.

We have said that improvements in different instruments, as the flute, and the harp, have affected the mod-

ern school of composition. In no case has this been so marked however, as in the development of the piano. The predecessors of this instrument, could not give a sustained tone, and some gave merely a constant succession of staccato effects; the consequence was that the composers overcame this defect by introducing trills and other embellishments *ad infinitum*. What began in necessity soon became the foundation of a false taste, and the performers of the last century added their own embellishments to those of the composer, so that in France there were spinet players who have boasted that they could give an embellishment to *every note* of a piece, from beginning to end. Naturally on such instruments, finger action only was cultivated, and even this is but a crude and perfunctory manner, totally different from the systematic training of today.

In piano-playing technical ability has been pushed far beyond what the players of a couple of generations ago would have deemed possible, and it is certain that in this case at least, virtuosity is its own reward. The cause of this is found in the fact that, while the pianist of the classical period was an all-round musician, the pianist of today is generally a specialist. The pianist of Beethoven's time, generally played some other instrument as well. As they could not make a livelihood by mere piano-playing, they generally added to it violin, viola, and other orchestral instruments by means of which they would enter some orchestra. Nowadays the artist is able to devote his entire life to the piano, and still reap a pecuniary reward. Eight and ten hours of practice, each day, have wrought wonders, and the modern piano virtuoso has probably attained very nearly the utmost limit of skill in rapidity and delicacy of finger action at least.

We have spoken of the general advance in musical technique, yet have made one exception—vocal work. In the matter of vocal technique there has not only been no advance but there has been retrogression from the solid work done in past days. It is a very evident fact that the singer now-a-days is the "spoilt child" of music; generally he is not so thorough a musician as the pianist, and imagines that, because nature has given him a good larynx, whence he can force a high C, he is absolved from much musical study. It was not so in the last century, in the days Porpora, of Caffarelli, and of Farinelli; then the vocalist, however gifted, was obliged to study with the same thoroughness as other musicians. In fact the singer should study more than the other musicians for he has a double work to accomplish. The violinist can buy a fine Amati or Stradivarius, and starts equipped with a perfect instrument; the vocalist does not; he has first to make his instrument, for almost every voice has physical defects at the outset, and, after that, has to study its use. Most especially in America is the haste which is displayed in musical study fatal to really good singing. There is no branch of musical study which needs to proceed more slowly than vocal work. "*Festina Lente*" ought to be written over every vocal teacher's

door. And if, when the vocalist has mastered his branch of work, he would also pay some attention to the study of harmony, orchestration, etc., we should have better musicians in the vocal ranks, and a high note, would no longer, like charity, cover a multitude of sins.

#### THE GERMANIZED ANGLICAN.

Germany is undoubtedly the leading musical nation of the world, and every one may pay homage to the best composers and leading musicians of the country. But even homage can be driven to absurd lengths, and that imitation which is called the sincerest flattery, can become very grotesque. The comic papers have made many a joke about the Anglicized New Yorker, who turns up his trousers when it rains in London, and who sneezes if the Prince of Wales takes snuff. Yet a similar mania is taking place in the American and English music-world regarding Germany. There are American musicians who allow their hair to grow long and wear spectacles, and assume a foreign accent, in order simply to deny their country, and to become bogus Teutons. Nor is this evil confined to our side of the Atlantic only; in a *MUSICAL HERALD* of 1880. there is a "foreign note" speaking of a young pianist, an English boy, but of French parentage, who played before the Queen at Windsor. He was accompanied by his teacher, Mr. Arthur Sullivan. He was to (and did) obtain a free scholarship at the Kensington School. This boy, whose name was Eugen D'Albert is now ten years older, and has forgotten the English language, needs to be addressed always in German, and has denied that he ever received any useful training in England, although he must have been reasonably advanced at his royal concert, and Sir Arthur Sullivan is not the poorest of musicians either. The Anglomaniac has his countepoint in the *furor Teutonicus* which is exhibited by some musicians. Let us take all, and it is very much, that Germany has to give us, in musical training, and then, using our own individuality, and nationality, we shall bring forth, not a mere chromo copy of German music, but a new and worthy musical tribute to lay upon the altar of our own native land.

#### THE STARS IN OUR GALAXY.

If this generation may be said to have a golden epoch of musical execution it is not so certain that we have a similar epoch of musical creation. The time when Beethoven, Haydn, Mozart, Weber, and Schubert existed almost contemporaneously, is not likely to be reproduced on earth. Yet we have a greater number of good composers co-existing than any preceding generation has had; we can cite Brahms, Rubenstein, Bruch, Dvorak, Grieg, Tschaikowsky,—the list is endless. And we have had a genius too, in our own days—Wagner. That we have not such a galaxy as existed in the classical epoch, must not be held as a reproach to our musical culture, which is probably more advanced than it has ever been before. Genius comes in response to no human laws; it can come in the darkness as well as in the light. Shakespeare a nineteenth century mind, was born in the sixteenth, and Homer existed among savages.

## SUMMER MUSICAL MUSINGS.

## Retrospective and Prospective, Critical and General.

Our chapter on the Music Teachers' National Association with comments on the 1890 meeting of the guild, printed in the August *HERALD*, met with an abrupt and somewhat inconsistent termination, our initials should have appeared after the quoted matter. The following final paragraph did not appear at all: It will be seen that the American compositions performed were fairly representative, those by Chadwick, MacDowell and Paine ranking first. Through the agency of the M. T. N. A., no new work in the larger forms was produced at the Detroit meeting, and if some of our conservative friends are to be trusted, the new pieces by Kolling, Kroeger, Schonfeld, Busch and Clarke, are somewhat lacking in dignity and originality. We are therefore forced to the conclusion that the prestige of the Association is not yet sufficient to cause the best American writers to compose for it. We have space in this issue to comment upon only one of the business matters taken up at Detroit. A set of resolutions was passed establishing a "Congress of Musicians," to influence and dominate if possible the department of Music at the Worlds Fair it is proposed to hold in Chicago. The "congress" is composed in part of members of the M. T. N. A., but in order to give the plan a national look, its shrewd promoters included in the list, names of prominent citizens, among whom are Bishop Potter and Arthur Nikisch, who doubtless never heard of the M. T. N. A. The thing does not look well, it has every appearance of being a scheme by which a few Chicagoese will profit. Moreover this "congress" is an illegally constituted body, at least not responsible to the M. T. N. A., which had no power to create it. It can be as efficacious as any self-constituted committee and no more. There is a great work for some one, if music, and particularly American music, be properly represented at the Worlds Fair; but at this writing we are forced to record our lack of confidence in this project of a "congress," to distrust the motives of its inception, and because of its haphazard origin doubt its ability to influence. Biennial meetings are to be the rule in future with the M. T. N. A.; the 1892 season will be held in Minneapolis, but in 1893 the rule be broken to permit a rendezvous in Chicago! The officers elected to serve two years are:—President, J. H. Hahn; secretary, H. S. Perkins, of Chicago; treasurer, W. F. Heath, of Indiana; executive committee, Carl Lachmund, of Minneapolis; chairman, S. A. Baldwin, of St. Paul, and W. Petzet, of Minneapolis; program committee, W. G. Smith, of Cleveland, W. H. Allen, of Connecticut, and J. H. Rosewald, of California; examining committee, E. A. MacDowell, of Boston; chairman, E. R. Koeger, of St. Louis, C. H. Jarvis, of Philadelphia. Mr. Foote was recommended as chairman of the program committee, but declined to serve.

The Summer concerts of Theodore Thomas' orchestra at Lenox Lyceum, New York, were artistically delightful but pecuniarily unremunerative and terminated somewhat earlier in June than was expected. Since then Edouard Strauss and his band have played in the rejuvenated Madison Square Garden; at the same time with, and in capacity of "Second-fiddle" to a huge ballet. New York also Brooklyn amateurs have had the privilege of Anton Seidl's Brighton Beach concerts, where the programs have been wonderfully varied and interesting. Mr. Seidl has given the American composer worthy prominence, and, as becomes a tolerant American, has shown the greatest catholicity towards all schools. Xaver Scharwenka visited New York this month; Xaver has delightful manners and is modest.

Here is the possible repertoire of the Metropolitan Opera House for the season of 1890-91, which begins Nov. 26. Asrael, Franchetti; Esclarmode, Le Mage, Massenet; Vassal of Szigeth, Smoreglia; Le Roi d'Ys, Lalo; Diana of Solange, Ernest II; The Taming of the Shrew, Goetz; La Gioconda, Ponchielli; Templar and Jewess, Marschner; Hamlet, Thomas; Merry Wives of Windsor, Nicolai; Mignon, Thomas; Rigoletto, Arda, Verdi; Fidelio, Beethoven; Faust, Gounod; Barber of Bagdad, Cornelius; Trumpeter of Sackkingen Nessler; Carmen, Bizet; Robert, L'Africaine, Les Huguenots, G. Mayerbeer; Flying Dutchman, Tannhäuser, Lohengrin, Die Meistersinger, Tristan and Isolde, Rheingold, Die Walküre, Siegfried, Die Götterdämmerung, Richard Wagner; Ballets, Dresden China, Le Rêve, Naïa. An extraordinary list! The directors are to be congratulated on their willingness to consult all tastes, and upon their evident desire to test the modern French grand opera. If the above list is adhered to, the following operas will be heard in New York this winter for the first time in the country: Esclarmode, Asrael, The Vassal of Szigeth, The Templar and Jewess, (Ivanhoe) and Le Mage, which last opera will be produced simultaneously here and in Paris. Lilli Lehmann will not be a member of the company next season. The list of principle people is:—Sopranos—Mrs. Antonis Mielke, Mrs. Pauline Schöller-Haag, Mrs. Minnie Hauk Wartegg, Miss Marie Jahn, Miss Jennie Broch and Miss Islar; Contraltos—Mrs. Marie Rittergötze, Miss Charlotte Huhn and Miss Hannah Rothe; Tenors—Henrich Gudehus, Andreas Dippel, A. Von Hübbenst and Edmund Müller; Baritones—Theodore Reichmann, Juan Luria and P. Mastroff; Basses—Emil Fischer, Conrad Behrens and Bruno Lurgenstein; Conductor—Anton Seidl; Associate conductor—Mr. Walter J. Damrosch; Stage manager—Mr. Theodore Habelmann; Première danseuse—Miss Irmeler.

The most important topic of the Summer Cincinnati has had, is thus set forth by the editor of the *Courier* of that city:—At a recent meeting and supper participated in by the directors and many of the ex-directors of the May Musical Festival Association, a serious question was called up for consideration. On almost every other point relating to the affair of the festival the gentlemen were delightful harmonious; but the chorus and its pos-

sible future was the rock upon which they split. They talked of auxiliary societies in the various adjacent suburbs, which talk it would have delighted the soul of the late lamented George Ward Nichols to hear, because first and last he was unalterably opposed to the formation of the so-called permanent choir. The chorus conductor, the college choir and the Appolo Club were likewise cussed and discussed, the last two for their disposition of masterful independence and the first for his lack of magnetism or power to draw singers within the sweep and swirl of the chorus circle. One of the speakers had definitely settled in his own mind that the reorganization of the choir must be conducted under the supervision of a new quantity. To render the reorganization effective, this man must have the indomitable will and cohesive power of Thomas, he must be a man, round whom the singers will rally for sheer love of association and participation, and yet so modest withal that at the expiration of every two years he will consent to retire to the walks and ways of the listening civilian, and hear with mingled feelings the applause that is his due bestowed upon another. Yet it is hinted that Mr. Thomas will in the future consent to a division of the work. The best point in the matter was revealed in the declaration that the coming man must be an American. Now then the utter futility of arguing for success from such premises is apparent. An ideal man is demanded. Like the sacrificial lamb he must be without spot or blemish, and he must be so tame and tractable that not one blat of discontent shall emanate from him when the knife is put to his throat every two years in honor of the recurring Priest of Baal. Will such an anomaly be found? Maybe; but one thing we know, he will not be an American. And of another thing we are assured, that as long as Mr. Thomas is the conductor of the Cincinnati festivals he will not tolerate for a single moment the presence of any other man in the post of prominence and power. The question of the chorus is fraught with many profound difficulties that could be lessened if the directors would assume less of the attitude of a close corporation. The choir should have a voice in the proceedings of the body. It should share in the responsibility, and it should be heard oftener by the public. The directors need not look to the leader nor to the chorus for the seat of the disease. Let them look to themselves and think upon the awful array of unfulfilled promises, made to stockholders and choristers, concerning intermediate concerts. This is the ailment, and the remedy is in their own hands."

The excellent summer concerts of the Cincinnati Orchestra at the "Zoo" Garden are deservedly popular, attracting audiences of from 4,000 to 5,000 people nightly.

Theodore Thomas' Summer Garden concerts in Chicago continued through July, and the great city feasted. The patronage was never larger, and the best music strengthened its hold in the citadel of voluptuous superficiality. Among the American works performed were: "Swedish Folk Song," arranged by Hamerigk; selections from Act

III., of Gleason's "Montezuma," and the symphonic allegro, from his Festival Ode; "Island Fantasy," Paine; New Suite, for string orchestra, by H. Schoenfeld; "Evening Prayer," H. R. Shelley; "Serenade," string orchestra, A. Gori; "Spring Overture," Converse; two numbers from "Hiawatha," by E. C. Phelps, and "Festival March," by J. Rietzel. At one concert a piece of Bach's was encored, which led Mr. Gleason to remark in the *Tribune*: "Perhaps one of the most curious things that ever occurred at these concerts was the encoring of an arrangement of Bach's great organ fugue in A minor, which was insisted on, when the orchestra played it for the first time a season or two ago. Probably that would have been the last number selected by any one who might have been asked to indicate on that program such numbers as stood a chance of being remanded; yet the applause was so great that the conductor was forced to accord a repetition of the number. That such a demand should be made at all is a most surprising evidence of musical appreciation."

There is an earnest effort being made in Chicago to establish a permanent orchestra, and it is unanimously declared that Theodore Thomas is the one man the people want for conductor. With Thomas settled in Chicago, a dignified and wholly admirable ally of music at the World's Fair would exist.

Philadelphia has heard a new comic opera by Gustav Hinrichs. The piece is called "Onti-Ora," and is thus summed up by a writer in the *Musical Courier*:

"The music of "Onti-Ora" demonstrates its composer to be a thoroughly good musician, and one who understands the resources of the modern orchestra. There is no little color and force in his prelude to the opera, the first act of which, despite certain drawbacks in the performance, struck me as being the strongest of the three. The libretto, candor compels me to confess, is very bad, being pointless and poorly written.

Indeed the whole work reminded me of an indifferent picture surrounded by a rich frame.

Mr. Hinrichs could do much better if he were not hampered by such a book. He has lots of melodious bits in the work, and writes in a flowing, smooth style for voices.

The opera is a curious blending of the old and the new. Mr. Hinrichs' orchestra is modern, his vocal parts a little antiquated, although built on good models."

The first annual meeting of the New Hampshire Music Teachers' Association was held in conjunction with the New Hampshire Music Festival Association, at Music Hall, Weirs, August 11, 12, 13, 14, and 15. The officers are: President, E. T. Baldwin; secretary, E. M. Temple; treasurer, Warren K. Day; executive committee, H. G. Blaisdell, Miss Anna L. Melendy, Rev. Lucius Waterman, Alfred N. LaBrie, Lizzie M. Maynard; program committee, E. T. Baldwin, H. G. Blaisdell, Carl Mindt, Mrs. Lucia M. Priest, Miss Anna L. Melendy; reception committee, Rev. F. C. Libbey, Mrs. J. S. Wadleigh, Mrs. George W. Weeks, Mrs. E. A. Hibbard, Miss Emmeline T. Rublee.

The Worcester Festival, thirty-third in line, will be held Sept. 23, 24, 25, 26, in Mechanics' Hall. An outline of the scheme of programs is: Choral works—"Israel in Egypt" (selections), Handel; "Elijah," Mendelssohn; "The Golden Legend," Sullivan; "The Erl King's Daughter," Gade; "Redemption Hymn," J. C. D. Parker; selections, Wagner. Instrumental compositions—Symphony, No. 3, Schumann; symphony, No. 7, Beethoven; suite for string orchestra, Victor Herbert; "Le Bal Costumé," Rubinstein; "An Island Fantasy," J. K. Paine. Overtures—"In the Highlands," Gade; "Medea," Cherubini; "The Flying Dutchman," Wagner. Concertos—for violin, Mozowski; for piano-forte, in F minor, Chopin. There will be an orchestra of sixty selected from the Boston Symphony Orchestra, with Kneisel as leader. Carl Zerrahn will be conductor-in-chief, with Victor Herbert as associate. The artists secured are: Clementine DeVere, Jennie P. Walker, Geneva Johnstone-Bishop, Mary Howe, sopranos; Clara Poole, Mrs. Barrow-Anderson, Gertrude Edmands, contraltos; Whitney Mockridge, Herbert Johnson, Henry Beaumont, tenors; Emil Fischer, Clarence Hay, Carl Dufft, Ivan Morawski, basses; Max Bendix, violin; Fannie Bloomfield-Zeisler, piano-forte; Victor Herbert, violoncello; Clarence Eddy, organ; H. Schuecker, harp; Molé, flute; Sautet, oboe. The auction sale of tickets will be held on Sept. 9. Communications can be addressed to C. L. Gorham & Co., of Worcester.

G. H. W.

## LIFE'S KEY.

The hand that fashioned me tuned my ear

To chord with the major key;

In the darkest moments of life I hear

Strains of courage, and hope and cheer

From choirs that I cannot see;

And the music of life seems so inspired

That it will not let me grow sad or tired.

Yet through and under the magic strain

I hear, with the passing of years,

The mournful minor's measures of pain—

Of souls that struggle and toil in vain

For a goal that never nears;

And the sorrowful cadence of good gone wrong

Breaks more and more into earth's glad song.

And oft, in the dark of the night, I wake

And think of sorrowing lives;

And I long to comfort the hearts that ache,

To sweeten the cup that is bitter to take,

And to strengthen each soul that strives.

I long to cry to them: "Do not fear!

Help is coming and aid is near."

However desolate, weird, or strange

Life's monody sounds to you,

Before to-morrow the air may change,

And the Great Director of Music arrange

A program perfectly new;

And the dirge in minor may suddenly be

Turned into a jubilant song of glee.

—Ella Wheeler Wilcox.

## MUSICAL READING COURSE.

REQUIRED READINGS FOR SEPTEMBER — CHOPIN AND OTHER MUSICAL ESSAYS,\* BY HENRY T. FINCK; AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

As a link between the past and future of our Reading Course, we recommend a volume for the present month, which, tho it has suffered severe criticism at the hands of this journal, will be found interesting, and prove a good introduction in many respects to the study of *Romantic Pianism*, which will immediately follow. The light summer work and the vacation allowed our readers last month, has brought them, we trust, rest and earnest enthusiasm for the severer, but none the less absorbing work to come.



## THE VIOLIN.

The inventor of the little instrument, which by its power and beauty of tone has gained the sympathy of the whole cultivated world, was Gaspard Duiffopruggar.

A difference of opinion exists among experts regarding this matter, as some attribute the invention of the violin to Gaspard di Salo, in Brescia; but specimens of Duiffopruggar, found of late, bear the years 1510-17, and as Gaspard di Salo's works are dated not earlier than the middle of the same century, the question is easily answered in favor of the former. However, neither Bologna nor Brescia were destined to take the lead in the art of violin making, but the little Italian town Cremona, in the walls of which the two heroes of the man-blessing art finished their master-works, Antonius Stradivarius and Joseph Guarnerius.

Their works are to-day the most valuable (in contrast with the time when the softness of the Amati's was preferred) since their power of tone best fills the large halls where the present generation has its musical performances. Of course the *power* of a violin is not its only important feature; *quality* and *flexibility of tone* in the hands of a true artist, are the means of bringing forth all the charms of an instrumental composition. This beautiful flexibility, joined with the utmost possible power, is preeminently realized by the above masters.

When we consider the small body of a violin, we are filled with astonishment at the wonderful resources of the instrument. It is constructed of twenty-two different parts, this number being increased by a great quantity of little supporting pieces, and all are made with such intelligence, and put together so practically and handily, that an amazing tonal result is developed, considering the size of the body, which, tho weighing only about half a pound, carries in consequence of the congenial combination of its parts, a string pressure of eighty pounds,

\* Sent postpaid for \$1.40.



while its tuneful voice penetrates to the utmost corner of immense concert rooms. In looking at it, the eye of a connoisseur enjoys as well the delicacy of form, the symmetrical proportions, and the conspicuous beauty of the lines. It is remarkable that the first violin model was so perfect that no change in the principal outlines or proportions has ever proved an advantage or success, and the would-be improvers have soon disappeared, giving place to those who carefully imitate the highest developments of the first form. Only one inside change has, in the course of years, been found necessary, and that to strengthen the tone necessitated by the rising pitch. This latter intensifies the string pressure, and requires an increase of resistance, which increase is secured by the extension of the bass bar. This bar, glued on lengthwise under the belly, and the sound-post, which supports the bridge and communicates the vibrations to the back, are the life and soul of every violin. Even the best body of an instrument will not satisfy expectations if these pieces are not properly adjusted.

We may justly suppose that not long after the invention of the violin, there was a great demand for the new instrument, and its manufacture proved to be an excellent industry in which whole families were employed for three and four generations; thus the leading principles involved in its construction were preserved and propagated. The following schools flourished during the 16th to the 19th centuries. The first is that of *Brescia*, embracing as leading makers, Duifopruggar, Gaspard di Salo, Maggini, etc. The next, THE MOST IMPORTANT SCHOOL, IS THAT OF CREMONA, WITH THE AMATI, THE GUARNERI, A. STRADIVARIUS, AND CARLO BERGONZI.

In the *Neapolitan School* the following are prominent: the Grancinos, Testores, Gugliano and Landolphi. The makers of Florence, Bologna, and Rome, may be classed together in the *Florentine School*.

The *Venetian School* excels in two great artists, *Domenicus Montaguana* and *Sanctus Seraphino*.

Of the *French School* the most famous are *Nicholas Lupot*, J. B. Vuillaume, F. Gand and Sylvestre. These makers belong to our century, and have already received the recognition due their excellence.

The *German School* is headed by a name, which up to 1800, was the foremost in the favor of connoisseurs—*Jacobus Stainer*. Although his original model was so little in accord with the exceptional abilities of the man, that it can never be understood how he should have been content with it, yet because of their sweet-tone quality, his instruments were preferred to all others for a long time. One of his best imitators was L. Withalm.

The secret of the miraculous power of the Cremonas has hitherto so far eluded discovery, that it cannot be expressed in acoustic rules. Every detail of manufacture and environment effects the tone quality so much that even the representative specimens by the great masters differ in some respects. The varnish is quite a prominent factor, but theories regarding its importance seem to have been pushed too far. We know of no recipe for any of the old masters' varnish, and chemistry has not been able to determine the proportions of its

constituent elements; so that there is nothing left for the modern maker to do but find out if possible empirically, the coveted secret. The lapse of a hundred years or more may have materially affected the problem.

*By all means the most important point in the art of violin making is the CHOICE OF TIMBER AND THE CONSTRUCTION.* Regarding the former, our attention is drawn to the objectionable custom of preparing the wood artificially in order to dry it out, and so facilitate the vibrations, a procedure which is freely followed by some (mostly French) makers of our century. Whether an experiment, which proved a failure, or an intentional fraud, time will always reveal the faulty fiddle, and a couple of years is usually sufficient. There is no danger that any intelligent workman will follow this condemnable course.

In constructing a violin, the makers of the present age have the best model in Guarnerius and Stradivarius; and the works of happy imitators, who do not mature the wood by heat or chemical process, will be proven by time to be excellent in tone and in make. Thus Lupot's violins legitimately gained for him the honor of being the French Stradivarius. His copies are so artistically done that they could pass for originals, if his high sense of honor had not rendered him incapable of such a fraud. Fame and recognition were more to him than money. It is not absolutely impossible that some of his violins, with the biggest kind of Italian qualities, may have been successfully pushed for "Strad's," but if so it was without Lupot's consent or knowledge. Without doubt some Cremonas have been provided with Stradivarius labels for the purpose of raising their value. In a number of cases this has been done so successfully that the copies to-day equal in price the authenticated originals of Stradivarius.

Of living violin makers, the best names are widely scattered; *Georg Gemunder*, in New York (Astoria); *August Riechers*, in Berlin; *Zach*, in Vienna; *G. Chanut*, in Paris; *Sz. Bela*, in London, and others. The latter, though the youngest, has already made a number of Stradivarius and Guarnerius copies which have attracted the attention of artists and connoisseurs equally, and many trials under different circumstances have proved their tone-quality to be most promising. The construction in every detail imitates the best specimens of the two leading Italians. The wood does not show any sign of artificial maturing, and is of excellent flavor. The varnish is beautiful. We have seen that Lupot's violins, tho varnished without a scientific knowledge of the Italian magic sap, have fulfilled the highest expectations, and all Italian makes, though differently varnished, have more or less (according to the model, proportions, and thickness of wood) of that so-called Italian quality of tone, and therefore it may be presumed that with any good varnish an excellent copy must improve by time in the hand of an industrious player.

The improvement of age, and especially their rarity, has raised the value of a Stradivarius or Guarnerius to such an extraordinary height that \$2,500 is not more than a fair average price, some specimens realizing even

double this amount. This characteristic quality, wrought by age, cannot be looked for in even the most valuable copies made by any living master, as time only can yield it. Were it not for this fact, the striking difference in market value between the works of the modern artists, above mentioned, and the originals which they have copied could not long remain.

It would be absurd to deny the high money value of a "Strad," Guarneri, or any of the foremost Italian masters which have had all their special qualities tested by two centuries, but for all that we must not be unappreciative of the foremost violin makers of our time, since few only can pay Guarnerius prices, and it is better to play a Stradivarius copy from the hands of a living artist, than to use an old Italian instrument of inferior tone.

It seems as if our time should bring the art of violin making again into flourishing prominence. In many art centres we find a number of real artist makers now living. In Germany there is a stirring activity in the profession, and before long a new German school may find recognition. They ought, and will of course, keep to the Cremona model, and record in a scientific way every important discovery made, respecting the wood-selection, cut, kind, age, thickness and proportions; and the varnish, best answering the purpose in every respect. By this means the future will surely increase the number of excellent violins, and supply artists and amateurs with first-class instruments at a price not rendered excessively high by rarity.

EMIL MAHR.

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New England Conservatory of Music.*

#### CAN WOMEN LEARN TO TUNE ?

The following answer to this question belongs to the article on Piano and Organ Tuning, by F. W. Hale, which appeared in our last, and from which this paragraph was accidentally omitted:—[ED.]

Certainly, and often more accurately than men. With the mechanical part, however, they usually find far more trouble; but with patience and thorough discipline they become expert and successful workers.

Much could be written upon the encouraging outlook for competent workers in this field of endeavor, and especially in connection with the Conservatory School of Tuning, but I will only add that no other line of employment gives so much promise in the way of new and constantly increasing business as does this. In this as in all other employments there are those indeed who earn but a scanty support, not by reason of a lack of work to be done, but rather on account of their own unworthiness or lack of enterprise. But to him or her who would find an independent and remunerative occupation, and whose inclinations and abilities naturally tend toward employment of this character, I can safely say, that they will find in it a pleasant, profitable, and for years to come, an increasing industry.

## CHURCH MUSIC.

### CONGREGATIONAL SINGING.

Speaking of the necessity of careful preparation for the Song Service, the MUSICAL VISITOR says :—

A congregation will not tolerate a preacher who does not prepare himself for the service. Is the congregation less excusable if delinquent?

It is nevertheless a fact that it is almost an impossibility to get a congregation to give one evening a week, or a month, or any time at all, to the practice of the music used in the service. This, too, in churches where quartet and other choirs were voted out, and congregational singing voted in, as the only right and proper way to perform the music.

Congregations as a whole are too indifferent, or shall we say indolent in the matter. Or do they imagine that the Lord is so far away that all the harshness and discord is softened and made harmonious before it reaches Him, on the ground that distance lends enchantment?

False hope! Not all the immensity of space between our little planet and the most distant one of our system could sweeten and change to pleasing harmony some of the music(?) we have heard in the way of congregational singing.

On the other hand we have heard music sung by earnest, enthusiastic congregations fit to be heard in heaven itself. This was prepared music. These people had somehow got the idea into their heads that the Lord ought to have the very best they could give him, and that it was their duty to take some pains in the matter. And they were right.

### ✠ REGARDING BOY CHOIRS, Etc.

DEAR HERALD:

I have read with great interest the various articles you have published on the matter of Church and Sunday school music, together with your ideas concerning the proper form and composition of church choirs.

In a musical experience in connection with the various Protestant denominations, one will often find a uniform lack in the appreciation of music approaching any standard of merit, and an utter indifference to active participation in any sort of congregational singing which calls for any considerable degree of mental effort. In other words, people too often look upon the musical portion of Divine Worship as an easy and legitimate style of recreation, and are content with the simplest form of choral music on the part of the choir, and the merest musical trifle as their own contribution.

The average chorus or quartet choir will either attempt a style of music far beyond its abilities, or else afflict the patient and long-suffering congregation with the crudest form of the so-called anthem, varied possibly by the arrangement of a sacred hymn to a secular song. (I heard recently of a basso in a quartet choir who marr(i)ed the words of the hymn, Jesus, Lover of my Son, to the tune of the well-known song, Rocked in the Cradle of the Deep!! Shades of Palestrina, what a combination!

The quartet choir epidemic seemed for a time to have swept everything before it, but its virulence shows some signs of abating, and people are slowly coming to the conclusion that possibly a grand chorus of one voice on each part is not the most suitable form for the church choir. The reason for this deplorable lack of musical taste and interest is easily found, and one need only step into a session of the average Sunday school to see what style of music the church of 1900-1910 will appreciate, for the music which is found in very many Sunday schools is a disgrace to the American church, and a few years of such stuff in the experience of a child, is sufficient to destroy his appreciation or desire for true music in this world, to say nothing of the next.

Against the torrent of trashy music and silly poetry, with which the country has been deluged for the last few years, one church alone has set its face like a flint, and like a veritable Minot's Ledge has held aloft a clear and steady light of the best and noblest forms of musical literature suitable for the use of the church. This church seems to have found the solution of this vexed problem, and also to have discovered and utilized a mine of vocal wealth in the practical application of said solution. I refer to the standard of music found in the Episcopal church, and to the use that church is making of the boy's voice. Why has this communion alone, of all the various religious bodies escaped the deluge?

It cannot be affirmed that its membership is naturally more musical, or that they have naturally a better appreciation of music than can be found in other churches.

The question is easily answered, however, if we consider the fact that from the hour when the child first steps into an Episcopal Sunday school, he is in an atmosphere of pure, bracing music, and is never allowed to hear anything else, and we may justly conclude, therefore, that the result which has been reached is largely a matter of education.

One is continually meeting the objection, "But children will not sing standard music with as much zeal as the so-called popular type."

This objection has been proven by experience to be untrue, but even if it were true, what of it?

Children will repeat a Mother Goose rhyme with much more gusto and relish than a verse of standard poetry, but it would be considered a queer idea for a teacher in our public schools to fill their minds with the rhyme to the utter exclusion of the poetry, simply because they found more present appreciation of the rhyme. The same idea is here apparent; the musical element in worship must be that which can be utilized with no labor of preparation, and used only as a means of recreation.

Concerning the use of the boy's voice as a factor in Divine Worship, we may note:

First. The prodigal amount of material which can be found in every church, and which only awaits developing and utilizing; and it may be added that, judging from the history of the past four thousand years, this supply seems in little danger of being exhausted.

Second. The certainty with which the boy's voice yields to skilful discipline, and the unique and beautiful quality of tone which can be developed by proper training.

Third. The celerity and quick appreciation which boys manifest in the acquirement of good music.

Fourth. The influence which such music and poetry, together with the habit of regular attendance on Divine Worship, must exert on the whole future life of a boy.

It can be asserted that the boy who sings in the choir of an Episcopal church during the period between his tenth and fifteenth years, and who then drops out for a year or two, during his change of voice, has acquired *during the most impressionable time of his life* an education in and a love for the best forms of church music, and he will never be satisfied in any other musical field, but invariably find his way back to the bass or tenor ranks of his former choir as soon as his voice is available.

An amusing incident in this connection may be related. I was once asked to furnish some musical numbers for a young peoples' meeting in a neighboring denomination, and four of my boys were accidentally selected.

The meeting was opened by singing a "Gospel Hymn," so-called, of the lowest order. The composition was one of those musical monstrosities, the chorus of which consisted of a soprano solo, with an alto-tenor-bass-tambourine-negro-minstrel style of accompaniment. The boys essayed the first verse with a valor worthy of a better cause, but when they reached that chorus they were literally "stumped," and were obliged to give the thing up in despair.

People continually talk of the difficulty of educating children up to the best standards of sacred music, but here were four boys who had never been educated *down* to a low standard. They had always been accustomed to a simplified edition of Thackeray and Shakespeare, and were living in blissful ignorance of the merits of Mrs. Southworth *et al.*

The Episcopal church may not have reached an ideal state of musical culture, but as it is certainly far in advance of other religious bodies in this line of work, its methods and experience may well be studied with advantage.

The key to the whole problem lies in the training of the young, and if churches are ever to rise from the slough of trashy music in which so many of them are struggling, the work of reform must begin in the Sunday school.

As to the composition of choirs, it is not necessary or even desirable that the various denominations should follow the example of the Episcopal church in the use of male voices alone, but the average chorus choir could be wonderfully enriched by the addition of the boy voice (properly developed), with a large degree of mutual advantage.

This suggestion is commended to churches which may be afflicted with the quartet choir of amateur singers.

Sunday school choirs, composed largely of boy voices, might also be made available.

Let it not be thought from what has been said that good music on the part of choir and congregation is to be found only in the Episcopal church.

I have attended churches of various sects where the music was a marvel of excellence, and *per contra*; I have attended Episcopal churches where the music would drive a converted Hindoo back into Heathendom; but speaking in a general way, the truth of the foregoing statements cannot be denied.

Continue your good work, and may you soon "Herald" the approach of some musical prophet who shall lead the people out of the present wilderness into the clear light of that which is grand and inspiring, and which has been wrought out by toil and genius, and thus made worthy of a place in Divine Worship.

Very truly,

JAS. E. BAGLEY,

Organist and Choirmaster, Christ Church,

Rochester, N. Y.

## QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

CURIOSITY SHOP.—The words *Tempo di* are Italian, while *Valse* is French. Therefore, is it right to unite the two and say, *Tempo di Valse*? as is so often done. Should we not rather use the Italian word *Valse*?

Ans.—The Italian for waltz, so far as we can learn, is *Valzer*, or *Walzer*. We think you misinformed; but cannot say how or why the phrase is not altogether Italian.

M. E.—1. In a waltz for pianoforte, right hand part, there is a dotted half note, which is preceded by a quarter rest and followed by two quarter notes; does this mean four quarter counts?

Ans.—No. The rest and the two quarter notes evidently belong to the accompaniment, whatever the left hand part may be. The rest is placed before the dotted half note for convenience's sake. Such a rest, in a case like this, may also be placed under the first note in the measure; some composers would omit it altogether.

2. What does the word *Trio* mean in an instrumental solo?

Ans.—The middle part of the piece, which is followed by a repetition of the first part. Sometimes there are two middle or contrasting parts, called *Trios*, as A, B, A, C, A.

M. W. F.—Is it necessary to raise the fingers high, and to strike them hard on the pipe organ?

Ans.—Very often, yes. The pipe organ demands great accuracy of touch, and often marked force.

2. Are Mason's *Two Finger Exercises* suitable for the organ?

Ans.—We should prefer something else.

3. What studies would you advise for an eight-year-old beginner on the cabinet organ?

Ans.—*Progressive Studies*, Wm. H. Clarke, Edition Schmidt.

PENN.—1. Who was Garcia?

Ans.—Which Garcia do you mean? There were two, both famous.

2. Please tell me something about the Delsartian System.

Ans.—Francois Delsarte, born in France, 1811, a would-be singer, found that his voice had been wrecked. Tried oratory; "Discovered and formulated the essential laws of all arts. Thanks to him aesthetic science has the same precision as mathematical science." So says *Art of Oratory, Delsarte System*, translated by Frances A. Shaw, which we quote, but cannot substantiate.

3. Please name an interesting piano sonata for a pupil who plays Leyhach's Sixth Nocturn.

Ans.—Interesting piano sonatas are somewhat rare in this grade. Try Beethoven, Op. 49, Nos. 1 or 2.

4. Name an interesting drawing-room piece.

Ans.—As no grade is mentioned we suggest Delahaye, *Columbine Minuet*.

W. B. S.—1. Please give some information as to A. Mar-montel, and his standing as a composer.

Ans.—Pupil of Zimmermann, Paris Conservatory. An excellent French pianist and teacher. Tho his instructive pieces are useful, his compositions do not stand as high as his teaching. Now 74 years old.

2. What is the opus number of the Haydn piano sonata in E-flat, 3-4 time, *Allegro Moderato*, beginning with a quarter note and eight sixteenths in first measure, right hand?

Ans.—No opus numbers are published. There may be a Haydn thematic catalogue containing such numbers, but we cannot find it.

3. Do you publish programs from any school? Should like to have represented our Barili Piano Club.

Ans.—We are glad to receive such programs, and publish them when space and interest authorize it.

VINC.—1. Please tell me what to use to teach pupils to read new music readily; very beginners as well as the advanced.

Ans.—With those somewhat advanced the custom is to use music easier than that studied. Lay little stress on very beginners' reading; altho the lessons should be played in time. Sight reading needs systematic cultivation; avoid hitches in playing, and go on to difficult things slowly. The mind and eye must learn to comprehend and carry out.

2. What course must one pursue to learn to play ordinary accompaniments in private, with no knowledge of the notes?

Ans.—There is no royal road. Learn the notes, and practice as other people practice. Private playing ought to be as good as public playing.

3. Please tell me what to give a pupil who is careless in regard to time, and has a spasmodic, jerky way of playing?

Ans.—A piece of your mind, a good big piece, and keep it up, too. Careless and spasmodic playing are cured generally by moral, not by musico-technical means.

POUGHKEEPSIE.—1. In violin music should the first note in every measure be made with a down bow?

Ans.—By no means; not even all accented notes. The good violin player has equal power with both up and down bowings.

2. In a piano accompaniment to a cornet solo, we find the marking, *colla voce*. What does it mean?

Ans.—Literally, with the voice. Taken from vocal music; i. e., follow the soloist.

3. Take ten first-rate violinists. Let one tune a violin. Let any one of the other nine take up the violin, not knowing it has been tuned, will he not tune it to suit himself? I have asked this question of some good players; they all admit that each one will be likely to tune anew for himself. Accordingly, is there any correct tuning, or is tuning temperamental?

Ans.—Violin tuning is not *temperamental*, adjustable to this or that ear, but is *correct*; that is, *absolute*. Else, how could men play together? A player, taking up a violin, draws his bow over the open strings from habit; but we see no reason why a violin once in tune should be *untuned*, and then tuned again; nor have we found this to be the case.

4. What Violin book should follow Tour's *Primer*?

Ans.—Several works ought to go with and after Tour's *Primer*; for instance, Kayser, *Studies*, Op. 20, Books 1, 2, 3 with Kreutzer, 42 *Studies*, after.

5. I have never been able to find the exact meaning of these marks, in violin music, — — and — —

*Ans.* In the first the notes are held their full value; in the other they are robbed of a little of their value.

H. W. T.—1. How should words like "heaven" and "often" be pronounced when they are sung to two separate notes?

*Ans.*—When the notes are of the same pitch, the consonants fall in the first syllable; with two notes of different pitch the opposite is done.

2. I do not understand your answer to G. G., Question No. 1, July Herald. Could not any one of the four tones, *a-flat*, *d*, *b*, *f*, be the root of the chord?

*Ans.*—No. Chords are originally built up in thirds, line to line, or space to space. The chord covering four lines or spaces, is a seventh with root in bass. Arrange the above tones in this way, and the original form of the chord will result, *b* and *a-flat* forming the diminished seventh.

M. A. H.—Please name some little pieces, or series of pieces, bright, interesting, and good music, for a ten-year-old pupil just beginning, and who wants "something pretty to play."

*Ans.*—*The Clock*, Op. 62, Kullack; *Rondino*, Op. 21, Hüntten; *Trumpeter's Serenade*, Op. 249, Spindler.

2. She has been practicing scales, and Czerny's five-finger exercises. Are Loeschorn's *Studies*, Op. 65, Book 2, or Concone's *Etudes*, Op. 24, too difficult? If so, please suggest.

*Ans.*—Try Loeschorn, Op. 65, No. 1; Köhler, Op. 50, and Op. 157.

YOUNG TEACHER.—1. Should a staccato note always be played staccato, no matter if it is a whole note?

*Ans.*—Not always to the full extent of the staccato mark, which means strictly, robbed of one-half the value. Circumstances alter cases. A prickly staccato would be out of place in an *Adagio*.

2. Is it proper to use the word *and* in counting?

*Ans.*—Perfectly proper. We should use the imagination and divide the count. A good help, however. Don't use it too long.

3. When an accidental occurs in a measure, should the same note be affected farther than the next measure?

*Ans.*—The accidental holds good only for the measure in which it occurs.

4. Can ties ever be mistaken for slurs?

*Ans.*—No. The tie connects successive notes of the same degree; the slur deals with notes of different degrees.

5. Is it necessary for a really advanced pupil, who thoroughly understands time, to count in reading over a lesson?

*Ans.*—No; if the pupil can carry out what he understands, *i. e.*, play in time. Count silently, if necessary. Loud counting does not fit with the enjoyment of tone, tho it may preserve measure.

6. Please give names of classical pieces, "something taking," for a young piano scholar, about the grade of Jungman's *Spinning Waltz*, Op. 294.

*Ans.*—Classical music is rarely "taking." Try *Fresh Life*, Op. 33, Spindler; *Album Leaf*, in *F*, Kirchner; *Six Little Variations in G*, Beethoven.

7. After a scholar on the organ finishes the Organ Instructor, what studies should he take up?

*Ans.*—We do not know whether you mean pipe or reed organ, nor do we know whose work you mention. Write

again, explicitly. We receive many questions like yours. See remarks at head of this Department.

F. A. G.—1. Where can the two books, *Finger und Handgelenk-Gymnastik*, and *Gymnastik der Hand*, recommended in Kross' *Kreutzer 42 Violin Studies*, page 82, be obtained, and what is the price of each?

*Ans.*—Jackson's *Finger und Handgelenk-Gymnastik* is good. Don't carry too far. Post paid, 45 cents. We have not been able as yet to get the other work. Will answer in next.

2. What is your opinion of such extraneous helps?

*Ans.*—Used wisely and in moderation they are often of much value. Generally speaking, as is the whole man, strong or weak, so will the hands be. Still, special training is many times valuable.

3. What has become of the "honorable mention" of such as submitted the requisite sketches, *HERALD*, Dec. 1889, page 278?

*Ans.*—The "honorable mention" referred to will be given when the course is completed, in 1891. All returns from candidates are carefully filed and preserved for the examiner's eye.

LAURA.—Is there any rule as to the time values in Gregorian chant? I can read the music, but do not know how to give the correct length of time to the notes, or expression to the words.

*Ans.*—There is no regular time in Gregorian chant; the singer dictates the general swing of the chant, and the organist follows the singer.

W. C. H.—Will you explain what is meant by "the value and naturalness of the third and sixth relationships." See Fillmore, *Lessons in Musical History*, page 123; reference is made to Wagner's harmonies.

*Ans.*—You must do as the writer says; see Fillmore's *New Lessons in Harmony* for an explanation.

E. A. M.—1. Please suggest a collection of sacred and secular choral music, suitable for an inexperienced choral union.

*Ans.*—*The Index*, edited by Carl Zerrahn.

2. How shall I sing several successive high notes which have but one syllable, and yet are all accented?

*Ans.*—Accentuate the vowel sound.

3. Is there any difference between four quarter notes and a whole note, all of same pitch, tied, and accented each one with the ascent sign, and two whole notes of the same pitch, tied and accented with the same number of accent signs?

*Ans.*—We can find no difference, though the former is the better notation.

B. C.

LISZT'S HAND.—It was a square, large one, the knotty fingers of which told of the command of learned music. The fingers were remarkable, the first and second being square, the third and little fingers flat and broad. The second phalanx of the first finger was longer than the first, denoting ambition. The second finger was full of knots, and there was a wart on the third finger of the right hand. The knuckle of the third finger was like a hinge, and the force of the little fingers on both hands was tremendous. The knuckles seemed as if made of iron. Healy, the American portrait painter in Paris, has Liszt's hands in bronze as if they were poised on the piano.—*Ex.*

## N. E. CONSERVATORY ITEMS.

Every son and daughter of the N. E. C. will join us in hearty congratulations and best wishes for Mr. and Mrs. F. Addison Porter, married at the house of the bride, Miss Lillian Mead, Walton, N. Y., Aug. 27th. Whether or not in marrying his pupil the "master" becomes the "slave," we shall see. In any event the joy bells are ringing, and all service has become a song.

A large number of the alumni and students have ere this received a copy of the new calendar for 1890-91, and we are confident they have found it, in many respects, the best yet issued. A copy will be forwarded to any one making application, or sending the name and address of those interested. A copy of the beautifully illustrated new prospectus of the School of Elocution will also be sent to any desiring it.

The Institution does not mean to be behind in providing for the welfare and comfort of its patrons. Last year the Soft Stop was largely introduced. This is a device which materially lessens the disagreeable *quantity* of tone in piano practice, without affecting the action. This year it is being added to all the pianos in use, so that during certain hours, as may be determined, there will be restful quiet everywhere in the building. This relief will be marked, and while the outlay involved is large, we are sure that the return in a appreciative recognition of the spirit and purpose of the management will be none the less considerable, and that the investment will ultimately pay.

Many of our readers will remember Miss Anna Bing, who fitted herself for musical missionary work, and went to Nagasaki, Japan, and will be glad to learn of her marked success. The characteristic avidity with which this interesting nation is taking hold of new and improved things in general, is seen in their marked interest and progress in the study of music. The following sample pupils' recital program will be interesting: Piano duet, *Marches Militaires*, Schubert, Miss Bing and Mut-su Tanaka; Organ, *Minuet*, Op. 49, No. 2, Beethoven, Suye Shibata; Piano, *Venetianisches Gondollied*, G minor, Mendelssohn, Mrs. Quin; piano and organ, *Adagio*, Kalliwoda, Frances Davison and Katsu Kimura; Trio, *Down in the Dewy Bell*, Smart, Nine Japanese young ladies; Piano Duet, *Valse Caprice*, Raff, Mrs. Rogers and Mrs. Quin; Piano, *Sonata E. Minor*, Haydn, Presto, Finale, Frances Davison; Organ, *Gloria*, 12th Mass, Mozart, Yoshi Shimoura; Piano, *Valse Brillante*, Op. 34, No. 3, Chopin, Mrs. Rogers; Piano, *If I were a Bird*, Henselt; *Rigoletto*, Verdi-Liszt, Anna L. Bing.

The Home will be under the immediate supervision, for the coming year, of Mrs. Alice E. Adams, a lady whose intelligence and grace of manner, will win for her we are sure, a large place in the esteem of all who know her. She brings to her new field a ripe experience and large interest and enthusiasm in student life and work.



Our readers will be much interested in the article on *The Violin*, by Mr. Mahr, contained in this issue. All his work bears the stamp of that sincerity, earnestness, and loyalty to a high standard which is so clearly shadowed in his face. The department of the violin will realize the benefit of his enthusiasm the coming year even more than in the past, since *ensemble* work will receive very much more attention at his hands. We anticipate the most successful year in our history in this important field.

It is a very pleasant, and withal a significant fact, that the students of the institution who have been serious in their aims, and faithful in their application, come to appreciate its advantages so highly that they are loth to leave them, and return to its halls with ready feet. Quite a number of those who completed courses last year will continue their post-graduate studies this. Among those of the class of '90 who expect to report for duty are: Miss Whitten, Miss Wight, Mr. Shaul, Miss Dewing, Mr. Gardiner, Miss Scriber—who will assist in the School of Elocution,—Miss Greer, and others; and this gives an opportunity, by the way, to note the unfortunate omission of Miss Greer's number in our commencement program. She played *The Variations for Organ*, by Hesse, with credit to herself and to the institution, and we are glad that one so capable and promising is privileged to continue her study in the higher and more delightful ranges of post-graduate work.

We have reason to think that the summer has proved a very pleasant and restful one for both students and teachers. We are glad to know that so large a number of the old pupils are to return, and to announce that all indications point to our customarily large attendance the coming year. More applications for admission have been entered than ever before at a corresponding date. It is gratifying to be able to say, too, that Dr. Tourjée is steadily though slowly improving. His choice of Block Island for the summer months seems to have been very fortunate. Mr. Faelten, the acting Director, has recently been stopping at Rye, N. H., but has spent much of the summer in the office caring for the numerous demands pertaining to his enlarged responsibilities. The high aims, practical wisdom, and painstaking endeavor which characterize his administration thus far, awaken



the largest confidence in his adequacy, and give most encouraging assurance for the future. He commands the hearty endorsement and support of the entire management.

### CONCERTS.

[The crowded state of our columns has necessitated our holding over these last programs of the year.]

May 29. Soirée Musicale, given by Mr. Carlyle Petersilea, pianist, Mr. Emil Mahr, violinist. Program: Sonata, Op. 8, Allegro con brio, Allegretto quasi Andantino, Allegro molto vivace, Grieg; Sonata, Moderato, con molto, Moderato—Allegro non troppo, Scherzo—Moderato con moto, Adagio—Moderato con moto, Rubinstein.

May 31st. Violin recital by pupils of Mr. Benjamin Cutter, assisted by Madame Dietrich-Strong, accompanist. Program: Andante Religioso, violins in 4 parts, (played by 11 pupils.), Köhler; Mazurka and Scherzo, Eberhard, Master Albert Wyer; Menuet, played by 13 pupils, second grade, A. Spiess; Heup! Trilby, Chansonette for two violins, Masters Frank Kennedy and Albert Wyer; Cavatina, Raff, Master Eben Bowser; De Bériot, Sixth Air and Variations, Master Frank Kennedy; Chorus of Houris, from Paradise, and the Peri, played by 11 pupils, Schumann.

June 3rd. Vocal recital given by pupils of Signor Augusto Rotoli, assisted by Mr. George Proctor and Miss Mena Heegaard. Program: Lord! To Thee each night and day, (Theodora,) Miss Minnie Vesey and Ladies' chorus, Handel; *a. Evening, b. The Lord is my Shepherd*, Sacred Duets, Smart; *a. Spring Song, b. Spring and Love*, Secular Duets, Lassen, Misses Martha Boggs and Grace Dyer; Introduzione e Rondo, E-flat, Op. 16, Chopin, Mr. George Proctor; Aria Della Cieca, (Gioconda), Ponchielli, Miss Alice Philbrick; Lift thine eyes, (Elijah), Trio.—Mendelssohn, Misses Kneiper, Hubbard, Vesey, and Ladies' chorus; Recitativo ed Aria, (Freischütz), Weber, Miss Maud Watts; Le Parlate d'amor, (Faust), Gounod, Miss Grace Dyer; Bel raggio, (Cavatina from Semiramide), Rossini, Miss Fannie Thompson and Ladies' chorus; Ombra leggiera, (Dinorah), Meyerbeer, Miss Lucy Handy; Come and Trip it as you go! (from L'allegro il Penseroso, ed il Moderato), Written in 1740, Handel, Solo and chorus; The Spanish Girls, Soli, Misses Winchester, Crouch, Scriber, and Ladies' chorus, Pinsuti.

June 5th. Concert of Chamber Music by Mr. Charles F. Dennée and Mr. Wulf Fries. Program: Sonata, A major, Op. 69, for piano and 'cello, allegro ma non tanto, allegro molto, adagio cantabile, allegro vivace, Beethoven; Romance, E-flat major, Op. 44, Rubinstein; Mazurka, G major, Op. 10, No. 4, Moszkowski; "Im Walde," Nocturne, D-flat major, B. O. Klein; Gavotte, E-minor, Silas; Romance, Op. 28, No. 2, arranged for 'cello and piano by C. F. Dennée, Schumann; Rondo Impromptu, Fries; Romance, F major, Op. 36, Saint-Saëns; Allegro Appassionato, B minor, Op. 43, Saint-Saëns; Invitation to the Dance, (by request) Weber-Dennée.

June 10th. Elocution Recital given by Mrs. Lillian M. Stahl (pupil of Professor Samuel R. Kelley) assisted by the Orchestral Club, Mr. Claus, director. Program: Concert Overture, Kiesker; Casket Scene, (Merchant of Venice) Shakespeare; A Family Misunderstanding; Nocturne, (for flute and clarinet) Behr; Morning Song, Silenberg; Como, Joaquin Miller; Lady Gay Spanker, Description of the chase, (London Assurance) Boucicault; Loui de Bal, Gillet; Polish Dance, Sharwenka, The Minuet.

June 13th. Piano Recital given by pupils of F. Addison Porter. Program: Rondo, D major, Mozart, Master Charles Miller; Polonaise, A-flat, Hofmann, Miss Emma Weller; Album Leaf, Op. 1, No. 1, Scholtz; Mazurka, C major, Porter, Miss Mabel L. Case; Waltz, B-flat, Godard, Miss Emma Colver; Marche, Op. 107, Reinecke, Master Noah Steinberg; Spinning Song, (From Flying Dutchman) Wagner-Liszt, Miss Florence Maxim; Grande Gigue, Haesler, Miss Kate Follansby.

June 14th, piano recital for graduation given by Miss Bertha E. Beebe, pupil of Otto Bendix. Program: Concerto, G minor, Op. 25, Molto allegro con fuoco, Andante, Allegro, Mendelssohn; *a. Nocturne, b. Waltz*, Chopin; Giga con Variazioni, Raff; Song without words, No. 10, Mendelssohn; Romance, F-sharp major, Schumann; Tarentelle, Op. 27, Moszkowski.

June 17th. Pupils' Soirée Musicale. Program: Andante and Finale, from Italian Concerto, for pianoforte, Bach, Miss Evelyn Haynes; Sixth Air Varié, for violin, De Bériot, Master Frank Kennedy; Variations, for

pianoforte in B flat, Op. 12, Chopin, Miss Louise Richardson; Deh viene, (Figaro) Mozart, Miss Helen Greene; Andante and Rondo, Russe, from Concerto for violin in B minor, De Bériot, Mr. Frederick W. Lester; Andante Spianato e polonaise, for pianoforte, Op. 22, Chopin, Miss Rose Field.

June 18th. Recital by Mr. F. E. Morse and Mr. F. Addison Porter. Program: Sonata, C minor, Op. 10, No. 1, (first movement) Miss Bessie Hovey; Beauty's Eyes, Tosti, Miss Harriett M. Tillotson; March, Op. 107, Reinecke, Master Noah Steinberg; The New Kingdom, Tours, Mrs. Toyo Miyama; Sonata, Pathétique, Op. 13, (1st movement), Beethoven, Miss Marion French; Babylon, Watson, Miss Tillotson; Grande Gigue, for piano, in D minor, Haesler, Miss Kate Follansby.

June 12th, Concert of Chamber Music given by the N. E. C String-Quartet, Mr. Emil Mahr, 1st violin, Mr. Charles McLaughlin, 2nd violin, Mr. Benjamin Cutter, Viola, Mr. Leo. Schulz, 'Cello, assisted by Mr. Charles E. Tinney, [Farewell appearance], and Mr. Carl Faelten. Program: Quartet, in D, for 2 violins, viola and 'cello, Allegretto, Andante Menuetto, Allegretto, Mozart; *a. By the Sea, b. The Wanderer, c. Whither*, Schubert, Mr. Charles E. Tinney; Quintet, Op. 44, for pianoforte, 2 violins, viola and 'cello, Allegro brillante, In modo d'una Marca, Scherzo—molto vivace, Allegro ma non troppo, Schumann.

June 20th, School of Elocution, Junior Class, Prof. Samuel R. Kelley, Instructor. Program: Overture, La Dame Blanche, Boieldieu; The Wager, Miss Juliette Guerpillon; Swanage Bay, Miss Alice M. Johnson; *a. That Old Sweetheart of Mine, b. The Elf Child*, Miss Agnes B. Yale; Heroism, Miss N. Myrtle Gaige; The Minuet, [by request], Mrs. Lillian M. Stahl; March, Tannhauser, Wagner; Debate and Parliamentary Practice, Protection vs. Free Trade.

June 24th, Graduation in Elocution, Post Graduates and Seniors, Mr. Samuel R. Kelley and Miss Annie B. Lincoln, Instructors. Program: Orchestra: The Unknown Speaker, Miss Harvey; The Quarrel, [from the School of Scandal], Sheridan, Miss O'Brien; Orchestra: The Flight of Cosette and Jean Valjean, Victor Hugo, Miss Hopkins; The Judgment Day, E. S. Phelps, Miss Rayner; Rhyme of the Duchesse May, Mrs. Browning, Miss Scriber; Orchestra: Nothin' to all to Say, Riey, Miss O'Brien; American Institutions, Webster, Miss Rayner; Prompt Obedience, Alden, Miss Hopkins; Orchestra.

### ALUMNI AND OTHER NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Miss Elizabeth Brown will spend '90-'91 teaching in Statesville, N. C.

Miss Charlotte Bottume accepts a call to Mt. Pisgah Academy, Culpepper, Va.

Mr. W. F. Gates will be connected with Grinnell College, Grinnell, Iowa, the coming year.

Miss Alice Northey has accepted a position in Glade Springs, Va., in the S. W. Virginia Institute.

Miss Nelly Cheney returns to the sunny south for '90-'91, but goes this time to Owensboro, Ky.

Miss Linda Lee Rumble, was one of the piano soloists in the No. Carolina Music Festival in June.

Mr. T. D. Davis has accepted a position for next year in the Highland Park Normal College, Des Moines, Ia.

Miss Helen E. Brown, '89, returns to Glade Springs, Va., where she has spent a very pleasant and profitable year.

Mr. Alton A. Hadley has been elected to the principalship of the musical department of the Cathedral School, Garden City, L. I.

Miss Flora Adelaide Fowler has been teaching and conducting a choir in Oneida, N. Y., where she remains the coming year.



Mr. Beall, '90, is has spent his summer in Rutland, Vt., where he had charge of the music in the Congregational Church.

Miss Isabella Oviatt reports having had a very pleasant and successful year at Gainesville, Ga. She has been engaged for another year.

Mr. W. B. Van Valkenburg of Cornell College, Mt. Vernon, Ia., is summing in Boston. He has had a very successful year, and returns in the fall.

We acknowledge a commencement souvenir, containing programs and catalogue of art exhibit, from Port Gibson, Miss. The musical numbers represent good work.

We have a very creditable program from Miss Manie Geary, who is teaching violin in Nashville, Tenn. It contains, among other things, several numbers arranged by Miss Geary.

The Winnipeg (Manitoba) Daily Tribune, contains a discriminating review of a recital, given by pupils of Miss Day, "which reflected great credit upon their teacher."

Miss Prudie Simpson, of Gallatin, Texas, took part in two recitals given in Nashville, Tenn., in June, and received high praise for her playing from the Daily American.

Mr. A. A. Chalfant sends us from Springfield, Mo., a final harmony examination, which will compare favorably with any given in the country. Better still, his pupils are able to pass such a test.

Mr. G. R. Sturgis has returned to Lexington, Mich., and the local paper of that place states that "he was greeted by a large crowd, showing very plainly that he holds a high place in their estimation."

Miss Margaret Macrum, '88, sends an interesting program of her pupils recital from Salem, Oregon. Miss Macrum is raising the standard of music in that city and we hear many words in her praise.

Miss Lillie Flanders has accepted the directorship of the Department of Music in Howard College, Fayette, Mo., and will give that institution the benefit of her large and artistic capabilities next year.

From Topeka, Kan., we have a review of the June Festival given by a chorus of 509 voices. The concerts were so successful as to insure in the minds of the management, promising things for the years to come.

We have from Salina, Kan., a broad and suggestive program given to the students of the Wesleyan University by Miss Healy Stearns. Such occasions do not miss forming an epoch in the history of a year's work.

Mr. Edward S. Luce, '90, has already got his hands full in Williamsport, Pa. He is organist and choir conductor in one of the best churches in the city. Besides this he conducts a fine military band of 40 pieces, and gives lessons to private pupils.

Miss Brooks Cozine, who has been studying the past two years with reference to missionary work, was married recently to Rev. J. Walter Doughty, and has gone with her husband to Osaka, Japan. They have our best wishes.

Miss Carrie Guyles, a former student at the N. E. C., has resigned her position at the Granville Institute, Oxford, N. C., and will remain at her home in Cleveland, Ohio, next year. Miss Nellie Hyde, of the N. E. C., has been engaged to take her place.

Miss Ella Lloyd has been at Lake Minnetonka, Minn., where she took part in the normal and national summer school of music. She will go to Nashville, Tenn., this month, where she has accepted a situation as teacher of music in one of the colleges of that city.

The June Festival at Charlotte, N. C., was given by well known soloists. A chorus of 186 voices and an orchestra offered a very good and tasteful program. Works as pretentious as "The Rose Maiden" by Cowen were given. The prospectus lying on our table reflects much credit on the affair.

Edward Baxter Perry will repeat by special request in Sleeper Hall, September 25th, the lecture recital given at Detroit, in July, for the M. T. N. A. He starts the following day on a 5 months' concert and recital trip through the west and south, where he will play 75 times before returning to Boston, March 1st.

Miss May G. Lowden of Honesdale, Pa., writes: "After spending the winter of '89 and '90 most pleasantly and profitably at the N. E. C., I have accepted a position to teach piano, voice and harmony the coming year, in Ivy Hall Seminary, Brighton New Jersey, where the HERALD will be a most welcome visitor."

Mr. F. Mueller, 85, sends an enthusiastic letter from Spokane Falls, Washington. Mr. M. is the director of the Spokane Conservatory of Music, Spokane College. He sends program of the final musicale, given by the advanced pupils, and states that one thousand people were turned from the hall unable to gain admission.

Miss Carrie D. Alden, 88, gave a most successful pupil's piano recital at Randolph in June. The audience included many people from Braintree, Canton, Rockland and Brockton. Miss Alden has pupils in all these places and has had a very busy year, but is full of enthusiasm. She is forming a class of advanced pupils in Brockton.

Mr. James Bagley has established a class for instruction in vocal music in connection with his choir at Christ's church, Rochester, N. Y. The Parish Messenger states:

"Hardly too much can be said of the varied excellences of Mr. Bagley's instruction. The members of the society are to be congratulated upon the exquisite quality of this part of their privilege."

We have a good letter from Mr. R. R. Cone, who has been teaching violin in Birmingham, Conn. He has been closely occupied with above 40 pupils, but wound up his work with the close of the season preparatory to a sojourn of indefinite length in Europe for study. He encloses a very interesting program by himself and pupils, assisted by Mr. Wulf Fries.

The Department of Music of East Greenwich, (R. I.) Academy, so successfully conducted during the past three years by Miss Ella M. Greene, will be in charge of Miss Isadora B. Smith (piano) and Miss Ida S. Alward (voice) for the year to come. Miss Greene has been resting at Ocean Grove this summer, and expects to recreate and study in Boston next winter.

From all directions we hear good reports of the N. E. C. Alumni. Mr. T. M. Austin, '87, has had another successful year at New Wilmington, Pa. This year he has five graduates. Last year the music department numbered sixty pupils. This year there have been ninety. He has received substantial recognition of his services by an increase of salary. His graduates would do credit to any music school.

Died in Washington, D. C., July 10th, Ida Pope, (N. E. C. '75-'77.) Miss Pope was teaching during the past year, in Hope, Ark., and started home at the close of school in a state of exhaustion and illness, which culminated in an aggravated form of typhoid fever. Compelled to stop over in Washington, she sank rapidly and died in a few days. She leaves with all who knew her, the remembrance of a beautiful life.

It is always a pleasure to notice work done by public schools in singing. A program from Minneapolis, Minn., given under the direction of Messrs. O. E. McFadon and Stiles Raymond, receives hearty endorsement from the local press. From nothing done in the cause of music do we hope for more than from this. The MUSICAL HERALD will always open its columns most freely to the encouragement of musical activity in the schools.

The Macon, Mo., Times devotes two columns to the commencement concert of the Macon Conservatory of Music, and closes the notice as follows:

"The management of the conservatory have demonstrated their enterprise. It is a success. It has come to stay. The people of Macon may well feel a pride in the conservatory of music."

The conservatory was organized and is conducted by Miss Eggleston of the N. E. C. Our congratulations.

Miss Clara Hillyer, '88, sends an interesting program of the final recital at the Science Hill School, Shellyville, Ky. King Rene's Daughter, by Smart, was given under her direction. Miss Hillyer took the leading soprano part, and a miscellaneous program of vocal and instrumental music was also presented. Miss Hillyer returns to Science Hill School next year and Miss Rose Fields, '90, will go there to take the place of Miss James, resigned. Miss Pike, a pupil at the New England Conservatory, will also be a member of the faculty.

A program given in Brooklyn by pupils of F. A. Crandall, 66 Hanson place, presents the contrast of a good standard and a lamentable length of program that must have taken the edge off the enjoyment of it. Part of a pupil's legitimate training is in an artistic balance and fitness of things. The making of a good and effective program is no insignificant matter; and good artistic sense ought to be applied to the fashioning of those given by pupils, as an element in their artistic culture. The concert received the cordial endorsement of the current press.

Miss Anna E. Leonard of Clifton Springs Seminary has had a most successful year. She celebrated her 100th piano recital in a pupil's concert given near the close of the year, from the program of which we note:

Overture to "Tancredi," Rossini; Andante Favori, Beethoven; Rhapsodie Hongroise, No. 2, Liszt; Hungarian Dances, Vivace. Allegretto. Presto. Brahms; Romance from E minor Concerto, arranged by Reinecke, Chopin; Rakoczy March, Liszt. She returns to Clifton, and is planning for an organ recital in October.

The following notice from the Terre Haute (Ind.) Mail is a worthy tribute to Miss Alden of Class '88:

"The only event of special importance in the closing week of Coates' college was the musicale given by Miss Lena Eva Alden, assisted by her pupils and Professor Belcher, on Tuesday evening. This was attended by a very fashionable and enthusiastic audience. The numbers on the program were each given with an excellence which reflected great credit on the ability and thoroughness of Miss Alden, and spoke much in praise of the young ladies who played."

The Park City Daily Times, Bowling Green, Kentucky, speaking of the exhibition of the Art Department of Potter

College says:—

"The college was crowded with visitors. The art display in charge of the art teacher, Miss Wichliffe Cooper, was exceptionally fine and proved to be an attraction over which the visitors lingered with pleasure. It was indeed an elaborate display of very fine art work and reflects great credit not only on the school, but on Miss Cooper as well."

Miss Cooper represents the class of '87 N. E. C.

E. D. Keck has spent the summer in Europe.

He expects to spend several months abroad, and to locate in Chicago on his return. The Waterloo Tribune says of him:

"The Choral Society, organized and drilled by Mr. Keck, will be excelled in few cities in Iowa, and the rendition by this society of Haydn's Creation, was a striking illustration of what a good director, manager and instructor can do in the development of the musical capabilities of a people. This oratorio rarely attempted outside of great cities, was most admirably given."

Miss Isadora B. Smith, '88, was in Boston for a few days during June, and called to see her friends at the Conservatory. She had just closed a second successful year at Bonham, Texas. When she began to teach there, two years ago, the music department numbered twelve pupils. The present enrollment is fifty pupils. It is needless to add that Miss Smith, was urged to renew her contract. After a few days at her home in Maine, she went to Chautaugua Lake, N. Y., to fill an engagement from July 5th to Aug. 26th. She has been engaged to direct the School of Music at Greenwich Academy, R. I., for next year.

The Northwestern Conservatory of Music, Minneapolis, Minn., Charles H. Morse director, receives excellent notices from the local papers for its commencement concert. The Tribune says, "Minneapolis can view with pride the conservatory that has received pupils during the present year from sixteen states and territories, that has had an attendance of almost 500 pupils, and which provide as thorough a musical education as any school in America. The Globe states: "Though but in existence for five years it has become known all over the country, and is an institution that Minneapolis may well feel proud of in a musical sense. The exercises were a complete success."

Miss Florence Hopkins and Miss Nellie Curlee have accepted calls to teach elocution and art in Forrest Park College, St. Louis, Mo. Kirkwood Seminary becomes absorbed in this institution, and Miss Lillie Hyde, who has scored a brilliant success at the head of the instrumental department of the seminary, will remain and win fresh laurels no doubt in her larger field next year.

Mrs. Clara Tourjée Nelson has been visiting her brother in Bellville, Ont., and getting her name into the papers withal, we read from one of the local journals that:

"A pleasant musical entertainment was given last evening at the residence of Mrs. A. Dimond, where the local musical talent was well represented. Mrs. Nelson charmed the audience with several selections. *La petite madame* won all hearts with her melodious voice and charming manner."

Wm. Knabe & Co. are certainly to be congratulated on receiving the following commendation of their piano from Eugen D'Albert:

"During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe pianos, and from fullest conviction I declare them to be the *best instruments of America.*"

# MUSICAL MENTION.

## NOTES.

The Opera in Cairo has received a \$20,000 Government subvention.

A new work by Gade is announced as just published—a quartet for strings in D major, op. 63.

Arthur Nikisch receives handsome recognition in the Vienna "Musikalisches Wochenblatt" of June 26.

Hubert Parry has chosen Milton's "L'Allegro" and "Il Penseroso" as the subject for his Norwich festival cantata this year.

Under the direction of Servais, Wagner's "Siegfried" is to be produced for the first time in the French language at the Théâtre de la Monnaie, Brussels.

Julie Rosewald, a soprano from San Francisco, sang a prayer by Durant, and a number by Sait-Saens, with taste and intelligence, at the annual meeting of the M. T. N. A., in Detroit.

Tschaikowsky has finished a new opera, "The Captain's Daughter," which has been accepted for the St. Petersburg Court Opera. The libretto is from Pushkin's novel of the same title.

A memorial to Abt Vogler was unveiled at Darmstadt on the 15. It consist of a bronze bust, on a base adorned on two sides with busts of his two most famous pupils, Weber and Meyerbeer.

Gounod is writing a new mass, and having obtained the necessary permission from the widow of the poet, is about to compose the music to a libretto founded on Alfred de Musset's "On ne badine pas avec l'amour."

That energetic young conductor Richard Strauss produced at Weimar, on June 8, for the first time, Alexander Ritter's two one act operas, "Lazy Hans" and "To Whom Belongs the Crown?" both of which met with a favorable reception.

The French Government supports music in Paris by the following appropriations for 1891: Opéra, \$160,000; Opéra Comique, \$60,000; Concerts Lamoureux, \$2,000; Colonne Concerts, \$2,000; Popular Concerts, \$2,000; general encouragement of musical and dramatic enterprises, \$20,000.

Materna, is about to retire from the operatic stage. She will, it is understood, give a series of performances of her principal rôles in the Wagnerian repertory at the Imperial Opera, Vienna, during the winter, and will afterwards quit the scene. It is possible she will teach dramatic action and singing.

Berlioz's "Beatrice et Benedict," the subject of which is a love episode taken from Shakespeare's "Much Ado About Nothing," has been given at the Odeon under the auspices of the society of the "Grandes Auditions de France." M. Lamoureux conducted the performance, which was excellent in all respect.

Alfred Gail composer of the "Holy City," has completed a new cantata, entitled "The Ten Virgins," which we are informed was written for and is dedicated to the musical societies and church choirs of the United States; the text is founded upon the parable of the virgins found in the Gospel of St. Matthew.

Since the retirement of Joseph Dupont the conductorship of the Brussels Popular Concerts has been placed in commission. Five conductors were tried last year, and during the forthcoming winter Dr. von Bülow, Mr. Colonne, Dr. Hans Richter and Mr. Lamoureux have been retained to conduct one concert each.

According to information just received from Munich, annual festival performances are planned for the city of Nürnberg, similar to those at Oberammergau, Brixlegg, Rothenburg, Bayreuth, and Salzburg. The first experiment will most appropriately be made with a festival performance of Wagner's "Die Meistersinger."

Pan Franz Ondricek, the famous violinist, who has been making a long and very successful tour through Poland, Roumania, Servia, Turkey the Caucasus and Russia, has returned home. Next season he will travel through Austria, Germany and Sweden; and in the autumn of 1891 he will, like all other great artists, pay a visit to America.

At the sixth concert of the Musikverein of Christiana a new symphony in D minor was produced, the work of a young Norwegian, Christian Sinding, who has already made himself known in Germany, as well

as to his native country, by a piano concerto and a piano quintet, the latter of which caused much sensation last year at the Gewandhaus.

Wagner's only son, Siegfried is reported to have appeared as pianist for the first time before a number of invited guests at one of Mrs. Cosima Wagner's Tuesday reception evenings at Bayreuth. "Jack" has had the reputation of being an exceedingly "dull boy" in his musical studies—and the quality of young Wagner's work is yet to be determined.

The pupils of the operatic class at the Raff-Conservatorium at Frankfurt have just given a performance of Mozart's "Le Nozze" at Hamburg, with the aid of the orchestra of the Kurhaus. The performance, which is said to have been far superior to what might reasonably be expected from students, was in aid of a fund for erecting a memorial to the late Emperor Friedrich, and a large sum was realized.

It is said that Cardinal Manning, archbishop of London, intended to reform ecclesiastical music in his diocese by abolishing the orchestras, choirs and soloists which at present take part in the sacred services. According to report, the music in the Catholic churches of the capital will henceforth be solely the Gregorian chant. This is an alarming outlook for thousands of musicians who derive their chief support from their church salaries.

Unlike "Lohengrin," which was but coolly received by the Madrid public some months since, Wagner's Tannhäuser has met with a most appreciative reception at the Spanish capital, both the subject and its musical treatment appealing more directly to the idiosyncracies of the southern nation. It may be added that the solo parts were given exclusively by Italian and German singers, the members of the choir only being of Spanish nationality.

Mr. Saint-Saens, writing to Mr. Vianesi and the members of the orchestra to thank them for their services on the occasion of "the incomparable fête" offered to him, has overflowed in a torrent of lyric eloquence as follows: "These marvellous interpreters have added to my instrumentation what the voice of a great singer adds to a melody—color and life. If there be better playing anywhere, it can only be in the other world, and I prefer to take this on trust rather than to go and find it out."

Il Trovatore gives prominence to the following paragraph: Contrary to the statement of Etienne Desstranges in Le Monne Artiste, respecting an interview with Verdi, in which the author of "Rigoletto" is reported as saying that "Otello" was his last work, we are able to assure our readers, having learned it from an excellent source, that "Otello" is not to be the last opera of the Swan of Busseto. It will be that on which he is now engaged, "Giulietta e Romeo," libretto by Arrigo Boito.

An intricate law suite, in which a copyright was in question, was decided recently in a curious manner. A composer named Groelich was accused of having appropriated certain parts of Czibulka's gavottes "Stephanie," incorporating them into a gavotte of his own composition. The court, desirous of judging the case on its merits, had the two gavottes played in its presence by professional musicians, and arriving at the conclusion that both pieces were alike, commanded Herr Groelich to pay damages and to destroy the entire edition of the work which he had caused to be printed.

Sir Arthur Sullivan had a curious experience on the night of the début of Miss Leonore Snyder as Gionetta in *The Gondoliers*. He strolled into the back of the dress circle about the time of Gionetta's first entrance, and as he was anxiously watching Miss Snyder he unconsciously "hummed" her part aloud. One or two indignant glances were cast around without any effect on the composer, and at last a gentleman near observed, angrily: "I have paid my money, sir, to hear Sir Arthur Sullivan's music—not yours." Sir Arthur, it is said, highly approved of his interruption.

It is said that the tenor, Gullano Gayarre, lately deceased, left a list of the various salaries earned by him during his twenty years' career. The sum total is 3,186,000 franc (about \$637,000), which is not such a great fortune after all. He commenced his artistic career in 1869 at Varese, near Milan, with a salary of \$22. His terms gradually increased until 1876, when he was paid \$6,400 for the season at the Scala, where, in 1888, his salary went to \$22,000 for the season. He received the same amount at Barcelona in 1884 and at Madrid in 1886. His highest salary was that of the season of 1880 at Madrid, when it reached \$25,000.

Siegfried Ochs has discovered in the printed editions of Schumann's "Widmung," a typographical error which he corrects in the last issue of the *Allgemeine Musik Zeitung*; in the last measure of the middle part preceding the modulation into A-flat there are three groups of triplets in the accompaniment to the words "Klare—du hebst mich;" in the existing editions the bass of the accompaniment is A with three chords of 5-4 followed by six chords of 5-3; according to Herr Ochs, who found his

statement on a careful examination of Schumann's autograph, the A in the bass should be accompanied by three chords of 5-4, three of 5-3, and finally, three of 7-5 3 (*i. e.* E natural, G sharp and C sharp).

Dr. F. Zelle has arranged a suite of eleven short dance movements from the operas of Reinhold Keiser, the founder of German opera, at the beginning of the last century. This suite was lately performed at a meeting of the German "Music-teachers' Union," and its melodic charm and general freshness made it a great success. An article by Alb. F. Voigt in the last issued part of the "Vierteljahrsschrift für Musikwissenschaft" settles the date and place of birth of the composer, which have hitherto been doubtful. Keiser was born at Teuchern, a little place between Weissenfels and Zeitz, and was baptised on January 12, 1674. It is therefore presumed that he was born on January 9, as it was the almost universal custom at that time to christen three days after birth.

At the annual general meeting of the Goethe Gesellschaft, held at Weimar, it was announced that the poet's musical library had been discovered in the Goethe Museum. It contains, besides Zelter's settings of Goethe's lyrics, the MSS. of many Italian compositions, probably also the song "Solitario bosco ombroso," mentioned in his "Wahrheit und Dichtung." The Geheimrat G. von Loeper delivered a *Festrede* on the occasion. The *Neue Zeitschrift für Musik*, in referring to the above discoveries, states that it is clear that Goethe did, at one time, enter very seriously upon the study of harmony, there being evidence of his having employed some of his leisure moments in arranging, for string quartet, some of the organ compositions of the great Sebastian Bach!

The festival of the Trocadero Palace, Paris, organized by Colonne in honor of Saint-Saëns, and presenting a program composed exclusively of selections from his works, was an event of considerable importance, proving the fact that Saint-Saëns can interest an audience for three hours by the productions of his genius, which are so varied in scope and character that a judicious choice of excerpts presented in an artistic manner, commands attention without engendering weariness. The pianist, Paderewski, played the fourth concerto with such brilliancy and intelligence of the author's intentions that he created great enthusiasm. Mme. Krauss sang several airs with success, but the quartet from "Henry VIII," weakened considerably, clearly showing that age is telling on her once marvelous powers.

The Worcester, England, festival will open with an introductory service on September 7, when the novelty will be Hugh Blair's "Festival Jubilate" in A. "St. Paul" will be given on Tuesday afternoon, and C. Lee Williams' "Last Night at Bethany" in the evening. Wednesday afternoon will be devoted to a mixed program mostly of classical works. In the evening, Dr. Parry's ode, "St. Cecilia's Day," will be conducted by the composer, and Edward Elgar's concert overture, "Froisart," written expressly for the festival, will be heard for the first time. On Thursday, Professor Bridge's new oratorio, "The Repentance of Nineveh," will be produced, followed by Beethoven's "Mount of Olives." In the evening, "Elijah" will be performed. On the closing day, Friday, the "Messiah" will be given. Mr. C. Lee Williams, of Gloucester, has been chosen as director of the festival.

Directors Riti and Gailhard, of the Paris Grand Opera, are just passing through a crisis just now; while on one side the government hints at a possible suppression of the subsidy until now granted the Opera by the State, the press, on the hand, is heaping abuse on their devoted heads for having accepted the resignations of Jean de Reszke and of Mme. Melba; the fact of the matter is that Jean de Reszke leaves the Opera for the simple reason that he can command a higher salary elsewhere: Mme. Melba is already engaged in England at a figure which enables her to pay M. Riti and Gailhard a fine of 70,000 francs to obtain her release from her engagement with the Opera. The monthly salary of Jean de Reszke amounted to 15,000 francs plus 6,000 francs for his brother Edouard, whose engagement at that price was a condition *sine qua non* of Jean's consent; 21,000 francs (\$4,200) per month for the two artists was as much as the Opera could afford to pay; when they demanded an increase they were left free to accept other propositions, which they promptly did.

We have clipped the following notice from the Boston Globe:—

Thomas Juglaris has completed a set of friezes for the new residence of Dr. H. M. Jernegan on Commonwealth ave. They represent Chemistry, Temperance, Surgery, Literature and another which is of a professional nature. The work is of a high character and possesses the artistic merit so characteristic of Mr. Juglaris' work.

## REVIEW OF NEW MUSIC.

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The OLIVER DITSON CO., Boston, New York and Philadelphia

*Sabbath Day Music.* Leon Keach.

Mr. Keach evidently believes that all good music is music for the Sabbath, and therefore has incorporated a little of "Tannhaeuser," Rubinstein's Melodie in F, Handel's celebrated Largo, and a Schubert Entr'acte among his more legitimately sacred subjects. But these do not give the impression of being Sauls among the Prophets, for all the works selected are dignified and worthy, and the editing has been well done. A fine picture of Trinity Church graces the title.

*Classic Four Hand Collection.*

Very much the same can be said of this collection that was stated about the Piano Classics; it leans decidedly in the modern direction. Nevertheless such works as Brahms' Hungarian Dance, No. 3, and Moszkowski's Spanish Dances, or Scharwenka's Polish Dance will make the book welcome wherever it goes, and after all the term "classical" can never be quite rigidly defined. A humorist has said, "classical music can be told by the fact that the duller it sounds the more classical it is," and others suppose that the death of the composer is a prerequisite to his music being classical, but any music that is shapely and contains ideas may be called classical, altho we should prefer the school to be more fully represented in instrumental collections by the sonata forms, which are conspicuous in this volume by their absence.

*Young Players Popular Collection.*

Of easiest grade. We do not like the jingly works of Streabegg, but may hasten to add that these are greatly in the minority, and that some very good, if easy, selections appear. There are also a large number of four-hand pieces added, so that the selection becomes especially beneficial in instruction.

*Primary studies in Velocity.* Gurliitt.

A set of two books of very easy grade. They can be employed in the earliest stages of practice. Can be recommended to teachers for Piano.

*Departure from the Rhine.* Uller.

This piano piece begins as solemnly and slow as if he had departed by the Lower Rhine Railway, and the spasmodic character of the composition seems to bear out this theory, but afterwards the work sinks to a conventional stringing together of thirds and sixths.

*Rakoczy March.* T. J. Guy.

The grand Hungarian March (which is among marches, what I a Marseillaise is among national hymns) is here arranged as a concert work for organ. Registration is carefully given. It requires a three manual instrument, the pedalling is not difficult, but the performer must be an adept in full chord playing. The climax is well worked up.

*Scotch Dance.* F. T. Bakor.

Spite of the omnipresence of the figure known as the "Scotch Snap" the work does not seem especially Scotch. It is a pleasing piano piece in Minuet form, with an especially interesting Trio, but we see no especial need of using the key of G-flat for a work of this kind.

*Edelweiss Glide Waltz.* Vanderbeck.

As the Edelweiss generally grows on the brink of a precipice, and as this work begins with a swooping downward arpeggio, we suppose that the composer begins by gliding over the edge down into the abyss. Du Reste there is nothing that suggests either gliding or genius in the work, but it is at all events danceable and therefore its chief mission is fulfilled.

*Love's Golden Dream.* Boyton Smith.

A piano transcription of Lindsay Lennox's well-known song. It is in so far better than the ordinary song transcriptions, in that it contains some original *intenzzi*, and does not give the conventional arpeggio and tremolo style of work continuously.

*Transcendental Grand Concert March.* Gilder.

While the "grand" and the "concert" are scarcely proven, it may be said that this march is of medium grade, has originality in its themes, and is quite interesting.

L. C. E.

# BLESSED ARE THEY THAT DWELL IN THY HOUSE.

## FULL ANTHEM FOR FOUR VOICES.

*Moderato.*

Composed by BERTHOLD TOURS.

SOFRANO.

ALTO.

TENOR.  
(Sve. lower.)

BASS.

ORGAN.  
♩ = 80.

*f*

Bless-ed are they that dwell in Thy house: Bless-ed are they that dwell in Thy

Bless-ed are they that dwell in Thy house: Bless-ed are they that dwell in Thy

Bless-ed are they that dwell in Thy house: Bless-ed are they that dwell in Thy

*f*

*cres.* *ff*

house: they will be al-way prais-ing Thee, they will be al-way prais-ing

house: they will be al-way prais-ing Thee, they will be al-way prais-ing

*cres.* *ff*

house: they will be al-way prais-ing Thee, they will be al-way prais-ing

*cres.* *ff*

*f*

Thee..... Bless-ed is the man whose

Thee..... Bless-ed is the man whose

*mf* *cres - - cen - - do.* *f*

Thee .... Bless-ed is the man whose strength is in Thee,..... whose strength

Thee..... Bless-ed is the man..... whose

*mf* *cres - - cen - - do.* *f*

## BLESSED ARE THEY THAT DWELL IN THY HOUSE.

*p* *ritard.* *a tempo.*

strength is in Thee: in whose heart are Thy ways, in whose heart are Thy ways. *pp*

strength is in Thee: in whose heart are Thy ways,.... who

*p* *ritard.* *a tempo.*

is in Thee: in whose heart are Thy ways, in whose heart are Thy ways. *pp*

strength is in Thee: in whose heart are Thy ways,.... who,

*p* *ritard.* *a tempo.*

use it for a well, *pp*

go - ing thro' the vale of mi - se - ry, use it for a well,.... who,

*p* *pp*

use it for a well, go - ing thro' the vale of mi - se - ry, use it for a well,.... who,

*pp* *p*

use it for a well: and the

go - ing thro' the vale of mi - se - ry, use it for a well: and the

*p* *pp*

use it for a well: and the

go - ing thro' the vale of mi - se - ry, use it for a well:



pools are fill - ed with wa - - ter, are fill - - ed with wa -

pools are fill - ed with wa - - ter, are fill - - ed with wa -

pools are fill - ed with wa - - ter, are fill - - ed with wa -

and the pools are fill - - ed with wa

*cres.* *f* *cres* - - cen - - - do.

-ter, they will go from strength to strength, from strength to strength, from strength to

-ter, they will go from strength, from strength to strength, to

-ter they will go from strength, from strength to strength, to strength, to

-ter they will go from strength to strength, from strength to strength, to strength, to

*ff* *ritard.* *f* *Tempo 1mo.*

strength,..... to strength. And un - to the God of gods ap - pear - eth

strength, to strength, to strength. And un - to the God of gods ap - pear - eth

strength, to strength, to strength. And un - to the God of gods ap - pear - eth

*ff* *ritard.* *f* *Tempo 1mo.*



## BLESSED ARE THEY THAT DWELL IN THY HOUSE.

ev' - ry one... of them in Si - on. Bless - ed are they that dwell in Thy

ev' - ry one of them in Si - on. Bless - ed are they that dwell in Thy

ev' - ry one of them in Si - on. Bless - ed are they that dwell in Thy

house, bless - ed are they that dwell in Thy house: they will be al - way prais - ing

house, bless - ed are they that dwell in Thy house: they will be al - way prais - ing

house, bless - ed are they that dwell in Thy house: they will be al - way prais - ing

Thee, they will al - way be prais - ing, al - way prais - ing Thee. A - men.

Thee, they will al - way be prais - ing, al - way prais - ing Thee. A - men.

Thee, they will al - way be prais - ing, al - way prais - ing Thee. A - men.

Thee, they will al - way, be al - way prais - ing Thee. A - men.

*ff* *cres.* *ritardando al fine.* *Adagio.*

*f* *cres.* *ff* *ritardando al fine.* *Adagio.*

*f* *cres.* *ff* *ritardando al fine.* *Adagio.*

*f* *cres.* *ff* *ritardando al fine.* *Adagio.*

# O SAVIOUR OF THE LORD.

## FULL ANTHEM.

By SIR JOHN GOSS.

*Andantino. mp*

SOPRANO. *mp*

ALTO. *mp*

TENOR. *mp*  
(Sve. lower.)

BASS. *mp*

ACCOMP. *mp*  
(ad lib.)  
♩ = 60.

*sf*

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us, Save us, and

*sf*

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

*sf*

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

*sf*

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

## O SAVIOUR OF THE WORLD.

help us, Save us, and help us, *cres.* O Sav - iour of the

Save us, and help us, Save us, and help us, *cres.* O Sav - iour of the

Save us, and help us, Save us, and help us, *cres.* O

Save us, and help us, Save us and help us, help

world, O Sav - iour of the world, *mf* *cres.* O Sav - iour, Who by Thy

world, O Sav - iour of the world, *mf* *cres.* O Sav - iour, Who by Thy

Sav - iour of the world of the world, O Sav - iour, who by Thy

us, O Sa - viour of the world, O Sa - viour, Who by Thy

do. *f* *dim.* Cross and pre - cious Blood hast re - deem - ed us, Save us, and

do. *f* *dim.* Cross and pre - cious Blood hast re - deem - ed us, Save us, and

do. *f* *dim.* Cross and pre - ciour Blood hast re - deem - ed us, Save us, and

do. *f* *dim.* Cross and pre - cious Blood hast re - deem - ed us,

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we hum-bly be-seech Thee, beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O' repeated across the staves. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Lord, O Sav-our of the world, O

Lord, O Sav-our of the world, O

Lord, O Sav-our of the

Lord O Sav-our of the world, O save us, and

The second system continues the vocal and piano parts. The lyrics 'Lord, O Sav-our of the world, O' are repeated. The piano accompaniment includes a 'p' (piano) dynamic marking. The system concludes with the lyrics 'Lord O Sav-our of the world, O save us, and'.

*cres.* Sav-our of the world, *sf* O Sav-our, Why, by Thy Cross and pre-cious

*cres.* Sav-our of the world, *sf* O Sav-our, Why, by Thy Cross and pre-cious

*cres.* world, *sf* O Sav-our of the world, Who by Thy Cross and pre-cious

help us, O Sa-viour, Who by Thy Cross and pre-cious

*cres.* *cres.* *cen* *do al f*

The third system features more complex vocal lines with dynamic markings such as *cres.* (crescendo), *sf* (sforzando), and *f* (forte). The lyrics include 'Sav-our of the world, O Sav-our, Why, by Thy Cross and pre-cious' and 'world, O Sav-our of the world, Who by Thy Cross and pre-cious'. The piano accompaniment also features dynamic markings and a 'cres.' marking. The system ends with the lyrics 'help us, O Sa-viour, Who by Thy Cross and pre-cious' and a final 'cres. cen do al f' marking.

## O SAVIOUR OF THE WORLD.

*f* Blood hast re - deem - ed us, *p* Save us, and help us, we

*f* Blood hast re - deem - ed us, *p* Save... us, and help us, we

*f* Blood hast re - deem - ed us, *p* Save us, and help us, we

*f* *p*

*sf* *pp* > hum - bly be - seech Thee, O Lord, O sa - viour of the world, Save us, and

hum - bly be - seech Thee, O Lord, *sf* O save us, *pp* > Save us, and

hum - bly be - seech Thee, O Lord, O save us, *pp* > Save us, and

*sf* *pp*

*Rather slower.* *p* *cres.* *dim.* help us, we hum - bly be - seech Thee, O Lord,..... A - men.

help us, *p* we hum - bly be - seech Thee, O Lord, *cres.* A - men, *dim.* A - men.

help us, *p* we hum - bly be - seech Thee, O Lord, *cres.* A - men, *dim.* A - men.

help us, *Rather slower.* *p* *cres.* *dim.* we hum - bly be - seech Thee, O Lord,..... A - men.

*Ped. sf pp*

# BOSTON MUSICAL HERALD.

Vol. II.

BOSTON, OCTOBER, 1890.

No. 10.

"Nature is not a dead repository of facts—it is a living keyboard for the imagination to play upon, out of which infinite combinations of harmony or melody may be produced."

## MODERN VOCAL STIMULANTS.

In our day the stimulants used by celebrated vocal artists are most various. Some hold smoking as absolutely injurious, while others, particularly German singers, puff the weed vigorously between their songs and say that it prevents their catching cold by warming their throat and nostrils. Some regard spiced foods of all kinds as deleterious, while on the other hand, a celebrated Swedish singer always ate a salt pickle before appearing in public. Cold tea is used by some as a mild astringent to clear the throat. Eggs beaten with milk is a favorite prescription with many. Eggs and sherry are used in England by many vocalists. In France the light wine of the country is freely used in many a green-room. A famous prima donna of today uses champagne as best for her throat in an exhausting opera. Altogether it may well be doubted whether any preparation at all is necessary, only, of course, no meal or hearty eating may precede singing as the diaphragm cannot act freely when the stomach is full.

## SINGERS' PREPARATIVES.

Every public singer has some especial preparation for his throat which is used before concert or opera, and these are so different in their nature that the conclusion is forced upon the mind that the virtues of many of them lie chiefly in the imagination of the user. That such preparations for public performance are modern in origin, must by no means be supposed, for we read in Suetonius that the Emperor Nero, in the first century of our era, often laid upon his back with sheets of lead upon his stomach for hours at a time before his appearance at the theatre, which was probably done to strengthen the diaphragm. The Greek choristers, in the fifth century before the Christian era, were accustomed to have their food regulated by the choragus. It must be borne in mind, however, that in those early days singing was a much more serious affair than at present, for the songs of Nero frequently lasted for six or seven hours, and the choristers in ancient Greece were accustomed to stand throughout the performance of an entire tragedy, in front of the stage, in the body of the auditorium, on spaces marked out for each chorister, of not more than a square yard in extent. In the ancient Coptic churches the singers also sang hymns of hours in length, and here the congregation was obliged to stand throughout the service.

## MUSIC AND ARCHITECTURE.

Madame de Staël's remark that architecture was frozen music was a superb comparison of two arts: one can invert it, also, and supplement that music is architecture in a molten state. The form of music is often as symmetrical and pleasing as that of a palace. The symphony, for example, is a main building (development) with two wings, (the themes) one on each side. The severe style of the ancient, pure school of composition is not dissimilar to the pointed and angular character of the Gothic architecture. Our modern school, with its turgid harmonies, its bold modulations, its passionate and glowing style, might be compared to the brilliant but oppressive Byzantine and Moorish styles of building, but the most recent compositions in which relationship of keys and symmetry of themes are discarded, can scarcely be compared to anything architectural. It is as if one built an edifice, part palace, part barn, part church, and part fortress, and as we would condemn the architect who would conceive such a conglomerate, so we can reprove those modern musicians who seek to cast forms to the winds.

## OPERA IN BOSTON.

The summer has passed away and the preliminary notes of the fall season of music are already heard in the land. Boston will have the usual symphonic riches this season, and an attempt at acclimatizing opera is to be made. Boston is decidedly *not* the home of the opera as yet. We get the leaving of the New York season, in German opera, and are profoundly grateful for the "funeral baked meats;" we hear Patti's light voice in a hall which a speaking trumpet would scarcely fill, and rhapsodize about it; we allow weak companies of singers to produce "The Bohemian Girl" in the vernacular and throng the house; decidedly, whatever we may be in symphonic matters, in operatic taste we are yet provincial, in the Hub. Perhaps some rich man may yet sacrifice himself for the benefit of his community and guarantee to make up the losses which would surely result from opera presented in the complete style in which New York has been enjoying it, for a few seasons at least. The Bostonians need education in the operatic field if we are to hold our reputation as inhabitants of a musical centre.

## DISCOURAGEMENT.

The pupil who is at all conscientious in his work will at times pass through periods of great discouragement, times when the attainment of his ideal seems farther off than ever. Let him not regard such epochs as proof that he is not fitted for his task; exactly the contrary

is true, discouragement is often the hall mark of genius. The student who always feels satisfied with the results attained, no matter how hard he may labor, has not, probably, an artistic nature, and will forever be excluded from the inner temple of Art. He imagines achievement where there is only attempt, or rather he imagines conscientious effort to be synonymous with attainment. "Fools rush in, where angels scarce dare tread," and the self-satisfaction of the amateur is often in strong contrast with the diffidence of the artist.

The teacher of a pupil of the first sort must beware how he adds a pedantic discouragement to that already existing; rather let him counteract it by especial praise, dwelling on those good parts of the work which the student may have failed to fully see. But as regards the second style of student, his case is hopeless; let him leave the domain of art, and study selling groceries or stocks.

#### "PROFESSOR."

In Germany when a man attaches the title "Professor" to his name he is obliged to show to the police, good and sufficient proof of his right to bear it; should these proofs be insufficient or the college whence the degree came, not of sufficient standing, he is warned to drop the prefix; and if after this, he persists in using it, he is lodged in jail. We need a little of this discipline among our so-called doctors and professors; in our free land the barber swollen into a "tonsorial artist" is a self-styled professor, and the boot-black another. Most of all, is this evil visible among musicians of the lower ranks. At a time when America was a musical desert the few teachers of music enhanced their importance by such a title, and the general public were willing to accord it. The habit has however disappeared, from all ranks but the musically ignorant. No musician of self-respect will allow the abused and cheapened title to be applied to him. Even those heads of colleges who have a perfect right to it, will prefer to have it applied only in formal matters, and possibly in their relations with their pupils. Let the professional title, as regards musicians, die of its own vulgarity.

#### MUSIC AND COLOR.

There is frequently an effort made in the semi-scientific world to draw a parallel, a correlation, between the physical forces of sound and light, tone and color. This is far more generally done from the musical than from the optical side. The analogy does not extend very far. Both tone and color are produced by vibrations (there are scientists who hold that *everything* is the result of vibration) but while sounds vibrate from 16 to 38,000 times a second, colored light vibrates from 460,000,000,000,000, to 730,000,000,000,000 times per second; while sound is crawling on through the air at the rate of about one-fifth of a mile in a second, light is travelling 190,000 miles in the same space of time, and above all, while tone possesses many octaves, color does not even extend to a single octave. Yet to some musicians sounds suggest colors. We know a composer who maintains that the key of F is green! and an imagina-

tive musician once said of the fanfare of a trumpet,— "That sounds like *scarlet*!"

#### EMOTION IN PERFORMANCE.

There is no point in music so generally misunderstood by the amateur as the proper use of emotion in performance. The amateur believes that if he is dreadfully moved by some musical work, the audience must surely share his extreme excitement, and is much astonished when he finds that the public grows more cold as he grows more hysterical. The professional rules his emotion, and causes it to work its greatest effect upon the audience; the amateur allows it to expend all its force upon himself and is thereby rendered partially unable to regulate the impressions made upon others.

One reads many pretty anecdotes of singers giving selections at this or that occasion of solemnity, with tears streaming down their cheeks; it is as well to pause a moment, however, and remember that under such circumstances the singing must have been remarkably poor; "tears in the voice," may be a very poetical expression, but they are rather bad for the action of the larynx.

When Patti sings "Home, Sweet Home" how many exclaim "Oh! how she must *feel* that song,"—not at all! her "lowly thatched cottage" is not even in her native country, and cost a million dollars or so. We have heard her sing this song a dozen times, and each time with exactly the same shading, the same sigh on "Ho-o-o-me." the same apparent emotion. It is reasonable enough to suppose if she has sung this song over 500 times, that part of the emotion has oozed away. Yet at one time there must have been a degree of emotion, but, it must be borne in mind, well combined with artistic instinct. Let us borrow an instance from the field of drama. An amateur is playing the part of Richelieu in Bulwer-Lytton's well-known work. He comes upon the great lines—

Ha! say you so! Then wake the silent power

Which, in the age of iron, burst forth to curb the great and raise the low;  
Mark where she stands

Around the form I draw," etc., etc.

He feels aroused by their loftiness, he is filled to overflowing with their grandeur, he is stifling with the breadth of the climax,—and the audience only see a ranter in a ridiculous state of excitement and vehemence.

Now a great professional takes the same phrases. Edwin Booth has recited them hundreds of times; perceives all the points that the intelligent but emotional amateur has been crushed by, and he determines to deliver over these emotions intact to the audience; he dares not lose sight of any part of the vehicles which are to do this; he knows, and thinks of each gesture that is lofty, he uses all the loftiness of oratorical voice; the audience is moved and thrilled,—the actor is not cold either, but he has schooled his faculties so that while sensing an emotion he does not permit it to overthrow him. The musician must work on the same principle; he must study to transmit his emotions to the public, and not allow the flames to burn themselves out in his own person.



## TOLSTOI AND MUSIC.

The name of a great masterpiece, the *Kreutzer Sonata*, has been recently dragged into a compound of insanity and perversion by a writer who was probably actuated by the best of intentions. With the plot and medical details of Tolstoi's novel we have nothing to do, but the following sentences call for comment from a musical source:—

"‘They played Beethoven's ‘Kreutzer Sonata.’ Do you know the first *presto*? Do you know it? Ah!’"

"Posdnicheff heaved a sigh, and was silent for a long time.

"‘A terrible thing is that sonata, especially the *presto*! And a terrible thing is music in general. What is it? Why does it do what it does? They say that music stirs the soul. Stupidity! A lie! It acts, it acts frightfully (I speak for myself), but not in an ennobling way. It acts neither in an ennobling nor a debasing way, but in an irritating way. How shall I say it? Music makes me forget my real situation. It transports me into a state which is not my own. Under the influence of music I really seem to feel what I do not feel, to understand what I do not understand, to have powers which I cannot have. Music seems to me to act like yawning or laughter; I have no desire to sleep, but I yawn when I see others yawn; with no reason to laugh, I laugh when I hear others laugh. And music transports me immediately into the condition of soul in which he who wrote the music found himself at that time. I become confounded with his soul, and with him I pass from one condition to another. But why that? I know nothing about it! But he who wrote Beethoven's ‘Kreutzer Sonata’ knew well why he found himself in a certain condition. That condition led him to certain actions, and for that reason to him had a meaning, but to me none, none whatever. And that is why music provokes an excitement which it does not bring to a conclusion. For instance, a military march is played; the soldier passes to the sound of this march, and the music is finished. A dance is played; I have finished dancing, and the music is finished. A mass is sung; I receive the sacrament, and again the music is finished. But any other music provokes an excitement and this excitement is not accompanied by the thing that needs properly to be done, and that is why music is so dangerous, and sometimes acts so frightfully.

"‘In China music is under the control of the State, and that is the way it ought to be. Is it admissible that the first comer should hypnotize one or more persons, and then do with them as he likes? And especially that the hypnotizer should be the first immoral individual who happens to come along? It is a frightful power in the hands of any one, no matter whom. For instance, should they be allowed to play this ‘Kreutzer Sonata,’ the first *presto*,—and there are many like it,—in parlors, among ladies wearing low-necked dresses, or in concerts, then finish the piece, receive the applause,

and then begin another piece? These things should be played under certain circumstances, only in cases where it is necessary to incite certain actions corresponding to the music. But to incite an energy of feeling which corresponds to neither the time nor the place, and is expended in nothing, cannot fail to act dangerously. On me in particular this piece acted in a frightful manner, one may have said that new sentiments, new virtualities, of which I was formally ignorant, had developed in me. ‘Ah, yes, that's it! Not at all as I lived and thought before! This is the right way to live!’"

"Thus I spoke to my soul as I listened to that music. What was this new thing that I thus learned? That I did not realize, but the consciousness of this indefinite state filled me with joy. In that state there was no room for jealousy. The same faces, among them *he* and my wife, I saw in a different light. This music transported me into an unknown world, where there was no room for jealousy. Jealousy and the feelings that provoke it seemed to me trivialities, not worth thinking of.

"After the *presto* came the *andante*, not very new, with commonplace variations, and the feeble *finale*."

Count Tolstoi has added his name to those who speak about music without understanding it. Beethoven was not at all in the condition above hinted at when he wrote the *Kreutzer*. It was written during the early days of his career, and possesses the grandeur and loftiness of a young and ambitious nature; it is healthy, not morbid music. Study the entire epoch of 1802-4 in Beethoven's career and we find not a trace of the excessive excitement which Tolstoi ascribes to the work. Marx, Schindler, Thayer, and all the other commentators, well-equipped with musical knowledge as well as with sentiment, find no such rabid results in the work as this eccentric and radical novelist. So much as regards the specific charges and statements made. And now a word as to the more sweeping denunciations: Music is a divine stimulant, not an irritant. The masterpieces cause a cultured listener to lose himself in a poetic dream; music incites poetry which might otherwise lie dormant. If Tolstoi means, by his catalogue of dance, military march, and mass, to accuse music of unreality, he may as well enlarge his charge to include all the fine arts, for they all produce an idealized state. Art, in all its branches, creates a state of exaltation.

The Chinese control of music alluded to is only exerted in ceremonial and religious music, and extends even to the positions of the dancers, the placing the musicians at certain points of the compass, and other minutiae, and is rather a weak metaphor, or comparison, to use in this case.

Perhaps the novelist only means that music is used without due regard for the fitness of things, but here he is far too denunciatory. If dignified and masterly music is reserved for an earnest and worthy programme, there is sufficient regard paid to the unities. It is scarcely necessary that Tennyson's "Enoch Arden" should only be read by divorced persons, or those in widowhood; that Meissoniers's "1807" should only be looked at in

time of war: that the *Sonata Appassionata* should only be listened to by lovers.

The mind of ordinary balance will not become crazed by an impetus being given to the imaginative faculties, nor will it become "irritated" because it is stimulated on the poetic side. Were the charges made above, at all sustained, any super-sensitive lunatic might demand that the Sistine Madonna be kept veiled until it excited him less, and state that it filled him with improper reminiscences of Raphael's model. The whole series of charges is too fanciful to demand very earnest treatment, but at the end, one charge remains: it is that Tolstoi has taken a great, noble and pure work from its pedestal, and given to it a series of base and carnal associations foreign to it, and has thus lowered the art he pretends to reproach.

The name "Kreutzer Sonata" is absolutely unfit and misleading as a title to a work in which it forms but a slight incident; the novelist seems to have outraged the memory of Beethoven, to have degraded music, simply for advertising purposes, to obtain a name that would appeal to the cultured world.

The intellectual character of the first movement, its thematic treatment, its elaboration, are lost sight of. Far, far above the ravings of this ill-balanced mind stands the glorious fact, that music in which the intellectual and emotional combine, must always elevate the pure mind, and to the impure or the clod, must remain simply dull.

L. C. ELSON.

From "The Art of Authorship," a recent volume of literary reminiscences, methods of work and advice to beginners, personally contributed by the leading authors of the day, and compiled and edited by Mr. George Bainton, we have gleaned some suggestions regarding style and its relation to the given author, which apply most fittingly to composers in every field art.

Mr. Lowell says, "I am inclined to think that a man's style is born with him and that a style modelled upon another's is apt to be none or worse." Julian Hawthorne declares that "the best writing is almost the most spontaneous and easy, not only in appearance but actually;" and he also adds that in most cases this spontaneity and ease is gained by years of labor. Mrs. Amelia E. Barr, writing from the fulness of her own experience, says, "My own firm conviction is that no education can make a writer. Out of the abundance of life and its manifold experiences comes the power to touch life." George William Curtis writes, "Whatever my style of writing may be, is the result of natural selection and not of special design." He thus concludes, "Perhaps after all the style is the man and we can only say with Byron's deformed, 'I was born so, mother'." Mr. T. T. Munger says that he is "somewhat distrustful of composition as an art in the ordinary sense. I am not conscious of having a style, I simply try to say the thing I have in mind as well as I can."

Pastor—"I should like to see you taking a more active interest in religious things, Miss Bessie." Miss Bessie—"I'm afraid it wouldn't do, Mr. Goodman. I couldn't be spared from the choir."—CHICAGO TRIBUNE.

For a man to comprehend a work of genius, he must certainly possess some power correlative to that power who created it.—*Apthorp*.

## AN EVENING WALK.

BY

HOMER A. NORRIS.

They came out of the little church together, and stood in a half-hesitating way in the doubtful April sunshine. Would it rain? If they ventured, would not those coy clouds, now banking themselves along the horizon suddenly turn, race along the storm field and do battle: or would they remain, brilliant and tantalizing?

The dignified old rector opened a door from the other side, softly closed it, nodded kindly to the two, started irresolutely toward them, then turned and slowly disappeared down the double rows of lilacs.

One more look at the flying clouds,—they were treacherously brilliant at that moment,—but the little cross twinkling above there on the church spire, spoke of hope.

"Well?"

"Well?"

The doubt made it more enticing, and so they opened the little gate and came down the fragrant path—these two young friends.

How beautiful it was, with those billowy clouds hanging there low in the foreground; there was a something in them that was pantheistic; a something that quickened the breath, brightened the eye and awakened sensations not to be uttered; that quickened the feelings of might and of the possibility of being and overcoming, and what a glad promise in the budding trees, the hopeful song of the bird, the contented chirp of the cricket, the tuning of the orchestra in the distant pool, the moist flowers pushing through the cool earth. And best of all, what a blessing to feel the unspoken sympathy, to catch the glow of a nobler soul—your dearest friend is always nobler than you—to feel that there is one who loves you, would struggle with you, pray for you. Who has experienced this communion, is ever afterward a larger man; greater things seem possible, the smaller nature shrinks, the larger spirit expands. If separation come, and you sense far away the heart-loneliness best not expressed; after a little, a sweeter, dearer spiritual fact appears, and gradually grows more definable. From out the distance the lost, newly-found friend rises, faint at first, then more distinct, till at last, luminous as a saint, all imperfections gone, he shines forth the representative of your ideal.

There are within us two beings, the one our actual self, the other what we wish to be, and your friend stands for this last. And these two were friends of this sort: friends who had promised on bended knees to realize each the other's ideal.

They were out in the wood now, and the clouds, still ominous, sank and rose in curious, shifting fantasy.

"I cannot see, said the artist, in what way music is a higher expression of truth than painting."

"Because it is more subtle, less definable; the higher you rise in spiritual things the less can you abstract. What more powerful than love—what is it? Define faith, the foundation-stone of our religion."

"Yes, but painting is as subtle, as intangible, as any of these. The true artist does not confine you to his canvas, he excites the imagination so that in an instant you are thousands of miles away. He places you amid new scenes—wherever and whenever he will."

"True, but your painting suggests one thing only, he who looks must see the same picture—more or less distinctly but the same thing. In oratory your mind forms definite pictures and incidents, but music is more like nature, it has its varying moods and speaks with varied voices; you yield at once to the imagination; you cannot reason; you become as a little child and enter a sort of spiritual kingdom of heaven."

"Your figure is unfortunate; according to you, the musician should be the most fragrant flower of our civilization, self-poised, noble, happy. Experience has taught me that musicians are weaker morally than either painters or sculptors."

"But that only proves that ours is the greater force, a force, probably, gone in the wrong direction. Greatest blessings, perverted, become greatest evils. Take our religion, what more disastrous to man's highest development than faith turned to self-willed doubt! The influence of music on sensitive natures cannot be estimated; but it is often an intoxication and as dangerous as it is seductive. Take Wagner's orchestration for example, I —"

"What! you speak against the greatest? Against him who most excites my imagination, who crowds me with visions of the mysterious, the indefinable?"

"In much the same manner did opium excite the imagination of DeQuincy. I can experience no greater momentary happiness than when listening to some of Wagner's orchestration. The scene before the minster in Lohengrin fills me with ecstasy, but it is largely an intoxication. I am as much under the spell as the opium-eater; and if we can believe those who should know most about it, and credit the recently-published Wagner-Liszt correspondence, we must conclude that the conditions, used to produce many of the most charming effects in the Wagner scores, were illegitimate as the drug of DeQuincy. I can but believe that the lasting effect is weakening, mentally and morally."

"But would you say that Wagner had best never written?"

"Yes, were his idea to stop with him, but it will not, cannot stop there: Wagner has wrenched at a gate that some other must open."

"Beethoven?"

"Ah, he was more gigantesque, Wagner is voluptuous, enervating."

"Bach?"

"The best of all, a model for present and future generations. Father Bach—you recall what the master said

the other day: "Without a Bach there would not have been a Beethoven, *could not* have been a Wagner. Nothing in those two that cannot be found in Bach."

"Yes, I remember; and so you think Beethoven greater than Wagner?"

"Yes, greater in simple grandeur. But I would say that Wagner is more effective, more photographic. Beethoven would give the *effect* that a storm would produce, while Wagner would try to reproduce the storm itself; a difference, so it seems to me, that exists between painting and photography, the former is idealized, the latter more exact. In my own mind I class Bach the greatest musician and Wagner the greatest composer."

"A difference that a painter would perhaps comprehend more easily than a musician. We make the same distinction, calling some men greater in colouring, or drawing, others greater in composition. And what you say about painting and photography is true. The real artist does not transfer everything literally to his canvas; he gives the effect *of* the effect; you come from his picture and when again amid such scenes as he has tried to reproduce you say, "Why! I never before saw it like that." Corot's things are good examples of this. Browning expressed it well when he said:

"We are so made that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times nor cared to see;  
And so they're better painted—better to us,  
Which is the same thing—Art was given for that!"

And it's something like that with characters, is it not? Some person will see a good in a man you dislike, and speak of it, and you speak of it to others and they see it, and looking at that good point you find another, and shortly the man to you *is* good."

There was a pause, then the voices were lower.

"I believe (it was the musician) that in the degree that a composition is spiritually true it will live. Not that such work need be labelled "religious." A landscape truly painted *is* true. But to do anything true, one must himself be true. A creation takes the impress of the creator. Musicians of today are so little, so technical, so afraid. Oh! if I could some day show what I mean! . . . I would choose to be a musician among men rather than a musician-technician among musicians. Rather with a poor church among a suffering folk, than with a high salary among the rich; rather write simple hymns for the people than complexus for the cultivated. . . . And if I wrote I would write so that others than musicians should read my words. If I criticised I would try to show the uncultivated how to find the beauties in the works presented, not use this "high calling" as a vent for ill-nature, or write fine phrases for the performers and friends. Oh! our art ought to be so broad, so simple, so true that we might interest those outside our theoretical circles to read our words and sing our songs!"

"Would you rather have the applause of the uncultivated than endorsement of the fewer refined?"

"I would rather *help* that class; for if we believe

that ours is a great truth, we must wish to help those who are needy. Should the painter paint for the artist? Should the musician write for the musician? *Should the minister preach for the theologian?* And the artist kindling said:

"And I, if I could paint, would try to ennoble everyday life; would do what Millet did, so fix the poetry of the common-place that every one should see it; so reveal the working people that the rich and cultivated would have to notice them. I would put some things on canvas so that people would see them in life for the first time, and seeing them, recognize them and in this way bring men nearer together. In this way one can preach too, one can do good, and it does seem to me that in this way painting is higher than music, that by this means we can preach more practical sermons, that we can express high and noble thoughts more clearly than you can in music, that by—"

A gentle hand was placed on the shoulder and a quiet form pressed between the two friends.

The shades ever darkened, shortened and closed around them; the mystery of night encircled them. The cuckoo called its mellow minor from the near darkness, the orchestra in the distant pool was pulsing the air with a sombre evening symphony, and overhead the clouds covered all with velvety softness.

"I have listened, and I have heard, O my children, and ye are both right and ye are both wrong. Each is right in believing he has the larger hold on truth; were he less sure, his work would be less true. But all real art is an expression of the true and the beautiful. Be ye therefore true, and seek first the kingdom of all righteousness, and in your art strive less, and grow more; and let your light shine, not *make* it shine; and consider the lilies, they toil not, their faces are ever toward the sun. Be ye lift up too, O my children, and the King of Glory shall come in, and it doth not now appear what ye shall be. . . . And now good night; I go to visit the sick child, down by the river."

He was gone.

The paths divided here, and the two stood silent, neither wishing to break the benediction of the old man's passing presence. Was it lighter where he had stood, or was it an imagination? . . . The cloud-curtain slowly furled as if drawn by an invisible hand, and the white moon, pure, beautiful, wondrous, shone full upon two uplifted faces.

A full-drawn breath, a hand-pressure, then, still silent, and dreaming of that fair spiritual city where all is truth, each took his happy way into the quiet night.

The birds went to sleep, the moon paled, the rosebuds swung their incense to the brightening stars, the cuckoo fluted fainter, the orchestra died with the dying day, and everything was quiet, lovely and true.

Dr. John C. Rolfe, a son of Prof. William Rolfe of Cambridge, has been elected to the assistant chair of Latin in the University of Michigan.

The classic in music exists in all those works which afford a content entirely harmonious and commensurate with their form.—*Mathews.*

## MUSICAL READING COURSE.

REQUIRED READINGS FOR OCTOBER—THE FIRST VOLUME OF FREDERIC CHOPIN,\* BY MORITZ KARASOWSKI, AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

The supremacy of Chopin as a just and penetrating writer for the pianoforte is not likely to be disputed tho his rank among the classics is and will be; but it is already impossible to challenge his greatness as the creator of a school of pianism, a new art era, as he himself says. The clearness and completeness of his grasp of the generic resources of his instrument are scarcely less surprising than the wholly new and exquisite worlds into which he casts his thoughts. In this lies his superiority.

Before and since his advent great compositions have been committed to the piano, appropriately and with just recognition of its resources and its limitations. None, however, not even Chopin's best disciples, have approached the solitary perfection of his own style, the intuitive apprehension of the true genius of the piano, its inner nature, its heart.

Because he is the prince of romantic pianism we shall study him first, among the romantic composers.

But while thus manifestly conceding his greatness, we must warn our readers concerning the fervent hero-worship of both Finck and Karasowski. We shall give next month our own impression of Chopin as man and as musician.

For the present issue we cull from Liszt and Niecks a few paragraphs which will throw light upon our subject.

"In confining himself exclusively to the Piano, Chopin has, in our opinion, given proof of one of the most essential qualities of a composer—a just appreciation of the form in which he possesses the power to excel. What strong conviction, based upon reflection, must have been requisite to have induced him to restrict himself to a circle apparently so much more barren; what warmth of creative genius must have been necessary to have forced from its apparent aridity a fresh growth of luxuriant bloom, unhopèd for in such a soil! What intuitive penetration is revealed by this exclusive choice, which, wrestling the different effects of the various instruments from their habitual domain, where the whole foam of sound would have broken at their feet, transported them into a sphere, more limited, indeed, but far more idealized! What confident perception of the future of his instrument must have presided over his voluntary renunciation of an empiricism, so widely spread, that another would have thought it a mistake, a folly, to have wrested such great thoughts from their ordinary interpreters!

"It would be impossible to pass in silence the *Funeral March* inserted in the first Sonata, which was arranged for the orchestra, and performed, for the first time, at his own obsequies. What other accents could have been found capable of expressing, with the same heart-breaking effect, the emotions, the tears, which should accompany to the last long sleep, one who had taught in a manner so sublime, how great losses should be mourned? We once heard it remarked by a

\* Price, Postpaid, \$1.00.

The above may be ordered through the HERALD.

native of his own country: 'these pages could only be written by a Pole.' All that the funeral train of an entire nation weeping its own ruin and death can be imagined to feel of desolating woe, of majestic sorrow, wails in the musical ringing of this passing bell, mourns in the tolling of this solemn knell, as it accompanies the mighty escort on its way to the still city of the Dead. The intensity of mystic hope; the devout appeal to superhuman pity, to infinite mercy, to a dread justice, which numbers every cradle and watches every tomb; the exalted resignation which has wreathed so much grief with halos so luminous; the noble endurance of so many disasters with the inspired heroism of Christian martyrs who know not to despair; resound in this melancholy chant, whose voice of supplication breaks the heart. All of most pure, of most holy, of most believing, of most hopeful in the hearts of children, women, and priests, resounds, quivers and trembles there with irresistible vibrations. We feel it is not the death of a single warrior we mourn, while other heroes live to avenge him, but that a whole generation of warriors has forever fallen, leaving the death song to be chanted but by wailing women, weeping children and helpless priests. Yet this *Mélopée* so funereal, so full of desolating woe, is of such penetrating sweetness, that we can scarcely deem it of this earth. These sounds, in which the wild passion of human anguish seems chilled by awe and softened by distance, impose a profound meditation, as if, chanted by angels, they floated already in the heavens: the cry of a nation's anguish mounting to the very throne of God! The appeal of human grief from the lyre of seraphs! Neither cries, nor hoarse groans, nor impious blasphemies, nor furious imprecations, trouble for a moment the sublime sorrow of the plaint; it breathes upon the ear like the rhythmical sighs of angels. The antique face of grief is entirely excluded. Nothing recalls the fury of Cassandra, the prostration of Priam, the frenzy of Hecuba, the despair of the Trojan captives. A sublime faith destroying in the survivors of this Christian Illion the bitterness of anguish and the cowardice of despair, their sorrow is no longer marked by earthly weakness. Raising itself from the soil wet with blood and tears, it springs forward to implore God; and, having nothing more to hope from earth, it supplicates the Supreme Judge with prayers so poignant, that our hearts, in listening, break under the weight of an august compassion!"

#### FROM "NIECK'S LIFE OF CHOPIN."

"The first work of some length having Chopin for its subject was Liszt's *Frédéric Chopin*, which, after appearing in 1851 in the Paris journal, *La France Musicale*, came out in book-form, still in French, in 1852. George Sand describes it as "*un peu exubérant de style, mais rempli de bonnes choses et de très-belles pages.*" These words, however, do, in no way, justice to the book: for, on the one hand, the style is excessively, and not merely a little, exuberant; and on the other hand, the "good things" and "beautiful pages" amount to a psychological study of Chopin, and an æsthetical study of his works, which it is impossible to over-estimate. Still, the book is no biography. It records few dates and events, and these few are for the most part incorrect. When, in 1878, the second edition of *F. Chopin* was passing through the press, Liszt remarked to me:—"I have been told that there are wrong dates and other mistakes in my book, and that the dates and facts are correctly given in Karasowski's biography of Chopin (which had in the meantime been published). But, though I have often thought of reading it, I have not yet done so. I

got my information from Paris friends on whom I believed I might depend. The Princess Wittgenstein (who then lived in Rome, but in 1850 at Weimar, and is said to have had a share in the production of the book) wished me to make some alterations in the new edition. I tried to please her, but, when she was still dissatisfied, I told her to add and alter whatever she liked.' From this statement it is clear that Liszt had not the stuff of a biographer in him. And, whatever value we may put on the Princess Wittgenstein's additions and alterations, they did not touch the vital fault of the work, which, as a French critic remarked, was a *symphonie funèbre* rather than a biography. In 1877 Moritz Karasowski, a native of Warsaw, and since 1864 a member of the Dresden orchestra, published his *Friedrich Chopin*. This was the first serious attempt at a biography of Chopin. The author reproduced in the book what had been brought to light in Polish magazines and other publications regarding Chopin's life by various countrymen of the composer, among whom he himself was not the least notable. But the most valuable ingredients are, no doubt, the Chopin letters which the author obtained from the composer's relatives, with whom he was acquainted. While gratefully acknowledging his achievements, I must not omit to indicate his shortcomings—his unchecked partiality for, and boundless admiration of his hero; his uncritical acceptance and fanciful embellishments of anecdotes and hearsays; and the extreme paucity of his information concerning the period of Chopin's life which begins with his settlement in Paris.

"The works of no composer of equal importance bear so striking a national impress as those of Chopin. It would, however, be an error to attribute this simply and solely to the superior force of the Polish musician's patriotism. Characteristics such as distinguish Chopin's music presuppose a nation as peculiarly endowed, constituted, situated, and conditioned, as the Polish—a nation with a history as brilliant and dark, as fair and hideous, as romantic and tragic. The peculiarities of the peoples of western Europe have been considerably modified, if not entirely leveled, by centuries of international intercourse; the peoples of the eastern part of the Continent, on the other hand, have, until recent times, kept theirs almost intact, foreign influences penetrating to no depth, affecting indeed no more than the aristocratic few, and them only superficially. At any rate, the Slavonic races have not been moulded by the Germanic and Romanic races as these latter have moulded each other; east and west remain still apart—strangers, if not enemies.

"The French of the North—for thus the Poles have been called—are of a very excitable nature; easily moved to anger, and easily appeased; soon warmed into boundless enthusiasm, and soon also manifesting lack of perseverance. They feel happiest in the turmoil of life and in the bustle of society. Retirement and the study of books are little to their taste. Yet, knowing how to make the most of their limited stock of knowledge, they acquit themselves well in conversation. Indeed, they have a natural aptitude for the social arts which insures their success in society, where they move with ease and elegance. Their oriental mellifluousness, hyperbolism, and obsequious politeness of speech have, as well as the Asiatic appearance of their features and dress, been noticed by all travellers in Poland. Love of show is another very striking trait in the character of the Poles. It struggles to manifest itself among the poor, causes the curious mixture of splendor and shabbiness among the letter-situated people, and gives rise to the greatest extravagances among the wealthy. If we

may believe the chroniclers and poets, the entertainments of the Polish magnates must have often vied with the marvellous feasts of imperial Rome.

"The gallantry and devotion, the generosity and hospitality, the grace and liveliness in social intercourse, but also the excitability and changefulness, the quickly inflamed enthusiasm and sudden depression, the restlessness and turbulence, the love of outward show and of the pleasures of society, the pompous pride, boastfulness, and other little vanities, in short, all the qualities, good and bad, that distinguish his countrymen. Heinrich Heine, not always a trustworthy witness, but in this case so unusually serious that we will take advantage of his acuteness and conciseness, characterises the Polish nobleman by the following precious mosaic of adjectives: 'hospitable, proud, courageous, supple, false, (this little yellow stone must not be lacking), irritable; enthusiastic, given to gambling, pleasure-loving, generous, and over-bearing. The observer who, in enumerating the most striking qualities of the Polish character, added '*mistrustfulness* and *suspiciousness* engendered by many misfortunes and often-disappointed hopes,' came probably nearer the truth. George Forster, who was appointed professor of natural history at Wilna in 1784, and remained in that position for several years, says that he found in Poland 'a medley of fanatical and almost New Zealand barbarity and French super-refinement; a people wholly ignorant and without taste, and nevertheless given to luxury, gambling, fashion and outward glitter.'

"Frederick II. describes the Poles in language still more harsh; in his opinion they are vain in fortune, cringing in misfortune, capable of anything for the sake of money, spend-thrifts, frivolous, without judgment, always ready to join or abandon a party without cause. No doubt there is much exaggeration in these statements; but that there is also much truth in them, is proved by the accounts of many writers, native and foreign, who cannot be accused of being prejudiced against Poland."

THREE AMERICAN SINGERS ABROAD.—At the Leipsic Conservatory they had recently a very highly praised public performance of Mozart's "The Magic Flute," in which a young Boston lady won great honors—Miss Dierkes, a former pupil of the New England Conservatory and a leading member of the little German Fidelio Chorus of Boston.

Nikita, whose business affairs are now in the hands of Mr. Le Roy, vice Mr. Strakosch, is at present engaged in making a grand concert tour in Russia. Between February 17 and May 10 she will have given concerts in no less than thirty-one towns, including St. Petersburg, Riga, Varsovie, Kieff, Odessa and Sebastopol. Next autumn Nikita will sing in opera at Berlin, and later will make a grand tour through Germany Austria and Bavaria.

Recent issues of "l'Opinione Nazionale" and "Fieramosca," published in Florence, Italy, contain flattering notices of Maud Starvetta (Starkweather), who has been singing there since her appearance in Sieua in February. In "Lucia" she created a furore, in which English and American citizens joined. The American flag and a profusion of flowers were used to denote appreciation of her success. The papers refer to her performances as being highly artistic from a dramatic point of view, and that her singing surpasses anything heard in Florence for a long time.—*Musical Courier*.

We can give no better advice to any who study the pianoforte earnestly than that they should study and learn practically the beautiful art of singing.—*S. Thalberg*.

## QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding *fingerings*, the *interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

J. W. B.—Please name a few good pieces for piano and cabinet organ combination, mentioned in August HERALD. They must not be too difficult. Where can I get them?

Ans.—Ch. M. Widor, 6 *Duos*, Schott; Aug. Reinhard, Op. 26, 6 *Kleine Duos*. See answer to L. R.'s question, No. 4. See remarks at head of this column in answer to your question.

EMMA.—My sister has lately bought a violin, sold to meet some urgent demand. The label reads: *Antonius Stradivarius Cremonensis Faciebat Anno 1721*. I cannot believe it to be genuine, still it has a fine tone. What do you think?

Ans.—If your sister has a genuine "Strad," she is greatly to be envied, as they are rare, and seldom to be seen. This is, no doubt, one of the countless imitations. Bogus labels—Stradivarius, Amati, Guarnerius, etc.—are printed for the fiddle manufacturers by the hundreds and thousands.

N. R. O.—1. Which form of the minor scale should you advise a pupil to learn first; the harmonic, melodic, or mixed form?

Ans.—The harmonic.

2. Is it really necessary to learn the mixed form at all, altho many standard methods give this form only?

Ans.—Ideas seem to be mixed as to what constitutes the mixed form. What do you understand it to be?

3. What is your opinion of Lebert and Stark's method for beginners?

Ans.—If you mean the piano method, we must say—good but dry.

IRVINGTON.—1. Do you consider the mandolin a first-class instrument?

Ans.—No. It is too narrow in its capabilities. Compare it with the violin, piano, or pipe organ.

2. As I can take lessons on but one instrument, which would you prefer—the violin or the mandolin?

Ans.—The violin, by all means.

3. How long ought it take a pupil who plays fairly well on the piano to learn to play on the mandolin, taking one hour lesson a week?

Ans.—This is hard to say. It seems as if with two hours daily and regular practice, something ought to be done in a year.



SUBSCRIBER.—1. In N. E. C. piano method, page 28, fourth line, exercise on syncopation, what notes are accented?

Ans.—Slight accents are laid on the syncopated notes.

2. What are the metronome marks for the different movements in Reinecke's *Ballade*, Op. 20?

Ans.—Allegro,  $\text{♩} = 80$ ; Un poco più tranquillo  $\text{♩} = 72$  or 76; Un poco più lento,  $\text{♩} = 72$ ; Più allegro,  $\text{♩} = 84$ ; Con bravura,  $\text{♩} = 88$ .

3. In this same piece are the arpeggios in the bass, page 11, to be played entirely with the left hand?

Ans.—They are.

4. What are the metronome marks for Schubert's *Impromptu* in B-flat, Op. 142, No. 3: Andante and variations.

Ans.— $\text{♩} = 76$ . Use slight modifications.

TEXAS.—1. What studies would you recommend for a piano student, nine years old, who plays with good technique, but whose hands are small? She has been through Köhler's *First Exercises*, Op. 191; *Burgmüller's Etudes*, Op. 100, and all the scales in Lebert and Stark's *Method*, Book Two.

Ans.—If the work has been thorough, Loeschhorn's, Op. 66, Book 1. But it seems incredible that so young a pupil should have done so much, if done well without being a genius.

2. What studies are suitable for a piano student who has covered the above ground, and finished Lebert and Stark's Second Book, and who reads music rapidly?

Ans.—Loeschhorn, Op. 66, Book 3; possibly, if the work has been good, Heller, op. 45.

3. Name some pieces suitable for both the above pupils.

Ans.—For the younger the following may do: *Elfentanz*, Op. 258, Spindler; *Jugend Album*, Op. 62, N. Scharwenka; try for the other: *Chaconne*, Op. 62, Durand; *Danse Villageoise* in G, Bosley.

L. H. C.—1. In Chopin's Nocturne for piano, Op. 15, No. 2, how many notes in the treble should be played to each note in the bass, in measure 51?

Ans.—Nine to each of the first three eighth notes; the remaining notes to the fourth eighth.

2. How is the grace note to be played in right-hand part, Chopin, Nocturne, Op. 55, No. 1, measure 15?

Ans.—Struck before the count.

F. A. G.—What do you think of *Gymnastik der Hand*, a book by one Ernst, recommended in Kross' revision of the Krentzer violin studies? What is its price?

Ans.—We have been unable to find this work.

KANSAS CITY.—In the Liszt *Rhapsody* for piano, No. 8, (Schott) on page 10, 21 measures before the Presto, is the next to the last note, *G-sharp*, correct? The sequence of chords would lead one to play *B*, and I do not understand the *G-sharp* in the chord.

Ans.—Yes. *G-sharp* is a passing note.

L. R.—1. In DeKonski's *Reveil du Lion* for pianoforte, what are the notes of the first chord of the last group of 32d notes in the right hand part, measure 26, in the *Andante*?

Ans.—A-flat, c, g-flat.

2. Please give metronome marks for the different movements in this piece.

Ans.—*Tempo di Marcia*,  $\text{♩} = 88$ ; *Andante*,  $\text{♩} = 84$ ; *Allo di Marcia*,  $\text{♩} = 88$  or 92; *Marcia*,  $\text{♩} = 88$  or faster. This is our idea; the tempi should not be rigidly exact.

3. How, as regards time, are the runs in quarter notes

played in Rubinstein's *Kameuni-Ostrow*, Schirmer edition, page 5?

Ans.—Count the preceding measures containing half notes in *alla breve* time, and roll up the arpeggios so that the top notes fall on the down beat.

4. Please name a few duos for piano and cabinet organ, fourth and fifth grade.

Ans.—Beethoven, *Overture to Coriolanus*, V; Chopin, *G-minor Nocturne*, IV., Ed. Schmidt, Boston. Schumann, *Ausgewählte Werke*, Heft II., V.; Aug. Reinhard, Op. 34, No. 4; IV. (Schumann's *Fantasy Pieces* arranged), also Op. 31, No. 8. IV. (Mozart *Adagio*). This is only a hint of what exists, much of which comes from France. Many fine things, originals and arrangements, exist for piano, reed organ, and violin, or also violin and violoncello.

MORSE.—1. Explain about whole and half tones in C major scale.

Ans.—The most satisfactory arrangement of the eight tones forming the C-major and all other major scales, places the half tones between the steps 3 and 4, and 7 and 8. Many years ago general consent agreed to this.

2. Why is it that two white keys come side by side on the piano keyboard?

Ans.—To form the 3 and 4 of the scale of C-major.

3. Please explain formation of minor scales. Why is it that there are so many forms?

Ans.—From lack of space we must refer you to *The Rudiments of Music*, by W. H. Cummings, being the second of the Novello Music Primers. "Why is it that there are so many forms?" That they may be used in composition.

4. Please explain the method of transposing. What is it that you have to keep in mind?

Ans.—Transposition requires a knowledge of harmony, if one would be clever. Keep in mind the new tonic, dominant and sub-dominant chords, which form the framework on which the other chords are hung.

P. G. S.—1. Please give the metronome mark for the waltz in E, by Moskowski.

Ans.—This question, like your other questions, and like many we receive, mentions no instrument. We presume the pianoforte is meant. The marking is to our mind,  $\text{♩} = 72$ .

2. In the *Andante Spianato* and *Polonaise*, by Chopin, there is a passage of 16 measures marked *Tutti*, preceding the polonaise. When the work is played without orchestra, should this passage be played?

Ans.—Certainly.

3. In the Mozart piano concerto in D-minor, page 5, measures 37 and 38, Litolf edition, the turns appear to me to be incorrectly indicated. Please tell me the notes forming each turn.

Ans.—D, c-sharp, b, c-sharp; b-flat, a, g, a; a, g-sharp, f-sharp, g-sharp; g, f-sharp, e, f-sharp.

OWEN.—I read in the February HERALD an article about training the male voice so as to run the chest and falsetto voices together without a break. Can you tell me of some good instruction book on this point? If not, please name a good general book on voice culture.

Ans.—*Voice, Speech, and Song*, by Browne and Behncke, will give you technical points.

C. W.—1. Please explain effect of dot over note, under long slur, as in Gigue, by Bach (in G).



*Ans.*—Write again, giving full particulars. We do not understand you.

2. Should one get Beethoven's piano sonatas up to metronome tempi before playing them to friends?

*Ans.*—In some cases which your teacher can decide; no. Play clearly and intelligently, and your friends will no doubt be pleased. Many of the metronome markings are very fast, and only for the ripe artist.

3. I heard an eminent pianist play Döhler's *Seventh Nocturne* in a classic program. Was it in place? How does it rank among modern compositions?

*Ans.*—It may have been out of place. Nocturnes, which are strictly speaking romantic, are often played in so-called classic programs. Döhler wrote some twelve nocturnes. We are unable to locate the "Seventh." If it is the one in D-flat major, 6-8 time, it takes a good standing among works of its kind.

4. Please give metronome marks for this nocturne, and for Henselt's *If I were a Bird*.

*Ans.*—Nocturne, if above supposition is correct, ♩ = 132; the other piece, ♩ = 76 or 80.

5. Should one use the pedal in Beethoven's piano sonatas where it is not marked at all?

*Ans.*—If you know how to use the pedal, use it even where it is not indicated. But be sparing.

6. What salary do you think would be reasonably good for average graduate of the N. E. C.?

*Ans.*—\$400 to \$800 per year, with living expenses, for lady. \$1,000 to \$1,500 per year, without living expenses for a gentleman.

SUBSCRIBER.—I. Does it not injure a piano to trim off the hammers when tuned?

*Ans.*—No; if the strings have cut into the hammers, in which case a new surface is necessary.

2. Does it have a tendency to thin the tone any?

*Ans.*—Yes. This must be counteracted by voicing anew.

3. Ought a parlor grand piano be tuned to concert pitch?

*Ans.*—There is no fixed, absolute, universally recognized concert pitch, although the public thinks there is. However, it is unwise to strain any piano too high, when it has stood long at a low pitch. A good tuner's judgment comes in here.

CHARLESTON.—I. Could Clementi's *Gradus ad Parnassum* for pianoforte be studied without a teacher by one who has gone through Heller's *Art of Phrasing*, and Cramer's *Fifty Selected Studies*, edited by Von Bülow?

*Ans.*—If the work has been thorough, we should say, Yes.

2. Which is the better, the entire *Gradus*, or the Liszt selections?

*Ans.*—We can learn nothing about the "Liszt selections." In the N. E. C. Tausig's selections are mostly used.

3. Is Logier's *System of the Science of Music* good? Can it be studied without a teacher?

*Ans.*—The only work by Logier which we can find is the *Comprehensive Course in Music, Harmony, and Practical Composition*, Jean White, Boston. It is good, but one needs a teacher.

4. Are Liszt's *Rigoletto de Verdi* and the *Spinnerlied*, Op. 81, by Litolff, for piano, classical?

*Ans.*—No.

5. Is there a book by Liszt on embellishments?

*Ans.*—It is not mentioned in Grove's list of Liszt's publications, nor have we ever heard it spoken of.

N. C.

"Style is not Genius, but it helps to bring it out. Genius creates, Style interprets. Genius gives life, Style gives form."

## COMMENT, GLEANINGS AND PROBABILITIES.

The annual season ticket sale for the twenty-four concerts and twenty-four rehearsals, the Boston Symphony Orchestra will give this season in Boston, is without a parallel in the history of similar musical enterprises. An actual tally of the receipts was made with the following result:

Received from sale of \$12 rehearsal tickets,	\$16,212 00
" " premiums on above,	36,390 25
" " sale of \$7.50 rehearsal tickets,	3,810 00
" " premiums on above,	7,044 25
" " sale of \$12 concert tickets,	15,864 00
" " premiums on above,	14,787 00
" " sale of \$7.50 concert tickets,	6,652 50
" " premiums on above,	43 7 75
	\$105,667 75

Add receipts from sale of upper gallery tickets at 25 cts. each, for 24 rehearsals,	2,706 00
	\$107,803 75

The concerts are given in Music Hall, which has a seating capacity of about 2,200. Every seat offered for sale was taken. The rehearsal premiums on the \$12 seats ranged from \$9 to \$150; at the latter figure four seats were bought by one person, making the total cost \$648. The average premium obtained from the sale of \$12 rehearsal seats was \$26.90, making the average cost of 1,351 tickets \$38.90, or something more than \$1.50 per rehearsal. The average premium received from the sale of the \$12 concert tickets was \$11.19, the average cost being \$23.19. Fashion had something to do with the high prices of rehearsal seats, for it is the correct thing among the polite 400 to possess a symphony rehearsal seat; but it is these same Friday afternoon public rehearsals to which the music student can climb (second gallery), on payment of only 25 cents. What other American city offer such opportunities for hearing an orchestra, and where in this country is there another such a band as the Boston Symphony, now entering its second year under the guidance of Arthur Nikisch.

Messrs. Lachmund and Petzet, appointed at the Detroit meeting of the M. T. N. A. executive committee, to serve through the Minneapolis conference of 1892, have ceased to live in Minneapolis, consequently their ability to serve the parent body has ended, for local prominence is the key to all such positions in the gift of the Association. This dilemma calls from the Musical Courier the following:

In view of this sad condition of affairs, and as it appears that the constitutionality of measures passed by the Detroit meeting is questioned by many members of the association, and the appointment of what is termed the International Congress of Musicians may be declared null and void by the world's fair committee, to whom the congress is expected to appeal for funds, we suggest to President Hahn to call a meeting of the M. T. N. A., get a quorum together and decide upon a place of meeting in 1891. If he fails to do so it seems now, judging from prevailing opinions, that there will be no M. T. N. A. meeting at Minneapolis in 1892, and that the Detroit meeting marks the end of the association's usefulness.

Werner's Voice Magazine for September contains a letter from an American vocal student at Florence, Italy, which from its evident sincerity deserves credence. The writer declares herself a former pupil of Vannuccini (who has had a number of American students) and thinks those who go to him for technique are simply wasting their time.

The novelties played at Brighton Beach this summer by the Seidl orchestra includes: Symphonic poem, "Don Juan," Richard Strauss; Symphonic poem, "Francesca da Rimini," Bazzini; Suite, "Festival in Heidelberg," Pirani; The love song from "Tristan and Isolde," newly arranged; Ballet music from "The Vasa of Szigeti," Smaraglia; Overture and march from "Prince Syor," Borodin; First, "Carmen," suite, Bizet; Second "Carmen," suite, Bizet; Overture, "Gefesetter Prometheus," Goldmark; Overture on "Russian Motifs," Rimski Korsakoff. The Seidl orchestra has organized for permanent concert business, and will give a series of symphony concerts this winter in Brooklyn. It succeeded Strauss at the Madison Square Garden late last month.

Students of the piano will be interested to read this estimate of some of Rubinstein's latest compositions for his favorite instrument:

Anything more beautiful he has never written than this "Second Acrostic," op. 114. It is perfectly charming this aristocratic piano music! In melodic invention it rivals the first collection, "Kamenoi Ostrow," op. 10, and consequently is of almost youthful freshness, while it is infinitely more spirituelle and artistic. These are genuine pearls for pianists of an imaginative temperament. The first two numbers are dream pictures—the one melancholy, the other graceful; the third is a magnificent mazurka; No. 4 is quite Russian, exceedingly original and partially written to five-eight time; No. 5 is a most brilliant "agitato," which rounds off and reproduces parts of the total effect of the predecessors.

The chorus rehearsals have begun at the Metropolitan Opera House, New York. The season will commence on Wednesday, November 26, when one of the new operas will be presented. In all probability it will either be Franchetti's "Asrael" or Smareglia's "Vassal of Szigeth." Early in the season the "Templar and Jewess," by Marschner, will also be brought forth.

New York is to witness the revival of its Chorus Society of which Theodore Thomas was honorary conductor. The reorganized New York Chorus Society, under its former chorus master, C. Mortimer Wiske, announces three concerts in the Lenox Lyceum with the Thomas Orchestra and a chorus of five hundred voices. At the first, Dec. 4, Sullivan's "Golden Legend" will be sung. At the second, Feb. 5, Massenet's "Eve" and Hamish McCunn's "Lay of the Last Minstrel" will be heard; at the third, April 22, Max Vogrich's new oratorio, "The Captivity," will be produced. Each work named will have its first hearing in New York.

Fred Corder, a Bellamistic chap, has a curious article in the London Musical Times for September, which is interesting enough to quote in full, but we content ourselves with this typical extract:

At the Royal Institution, a curious new machine was exhibited by the inventor. He calls it the Musical Decomposer, for any piece of music put into it is in a few minutes resolved into its component phrases, and these are traced back to their origin. It is rather a cruel invention, laying bare the unpleasant truth that even among the greatest masters real

originality can scarcely be said to have existed. Poor Beethoven came off singularly badly, every theme and phrase in the "Eroica," for instance, being referred back and back till we lost it in the echoing ages. The last experiment, I regret to say, caused an accident to the machine, which proved unequal to the strain, and cracked right across. The work, which stubbornly refused to be decomposed, was the "King Lear" overture of Berlioz. But the machine will doubtless be improved before long.

A musician writes to a contemporary as follows: "Twenty years ago Philadelphia stood first among all American cities in performance of chamber music. Miss Anna Jackson, Carl Wolfsohn, Mr. Jarvis and others had regular series of soirées every winter, devoted to the highest type of concerted music. I remember well the case of a musician who about that time left Philadelphia to go to Boston, which at that time was regarded as a musical Mecca, and found to his surprise not nearly the same activity and interest in chamber concerts as in our own city. Twenty years ago Rubinstein and Wieniawski and Von Bülow played to crowded houses the same compositions that Aus der Ohe, Joseffy and Sarasate since then have essayed, and no one thought of laughing at their selections. Popular taste has, to be sure, taken another turn; the brilliant performances of the Thomas and Boston Symphony orchestras now attract the general public to such an extent that less striking effects of chamber music are to a certain measure eclipsed; still, there have always been some, if only a chosen few, who have never failed to appreciate the present workers in a more restricted field—Mr. Jarvis, Mr. Leeftson and Mr. Zeckwer, who still cultivate successfully the higher forms of ensemble music."

A union of interest is probable this season in St. Louis, the Choral Society, the Musical Union, and the Joseph Otten Symphony Concerts (organized last season) having a co-operative scheme well advanced.

Buffalo is already agitating a Festival, with an honorary conductor from the outside, some say Mr. Nikisch. Massenet's "Eve" is in rehearsal under the baton of John Lund.

Earnest effort is being made to secure the rare musical library of the late Karl Morz for the Academy of Science and Arts of Pittsburg, Pa. The labors of C. W. Scovel, musical critic of the Despatch of that city are likely to result in a sufficient subscription for the purpose.

The never-resting Loring Club of San Francisco gave the first concert of its fourteenth season on Sept. 3. Among the American compositions heard were: "The Fisher Boy," MacDowell; "He loves Me," Chadwick; "Springtime," MacDowell. In the absence of the regular conductor Mr. Loring directed the first concert of the third season of the Ellis Club of Los Angeles, which was given on Aug. 29. On this occasion the club sang Mr. Chadwick's "The Boy and the Owl;" Foote's "Farewell of Hiawatha."

At the close of the Thomas Summer Garden concerts in Chicago, Theodore Thomas was interviewed by a representative of the *Tribune*, which paper printed the following: "When accosted with a request for his opinion of Chicago as a musical centre, Mr. Thomas said:—'What can I say?' the conductor remarked with a shrug of the shoulders. 'I have been treated better than ever before, and I cannot say anything else. The people of Chicago have always attended my

concerts, but this year they come in greater numbers."

"What class of music do they prefer?"

"You can better judge of their inclinations by reading the request programs. Of course it is difficult to educate people up to an understanding of classical music and symphonies, and on such nights as we designated for Wagner the attendance may have been lighter, but of course I do not judge the people by that. Our patronage has been up to my expectations, and that is all I can say."

"This is the most successful season in ten years that Theodore Thomas has had in Chicago," remarked Manager Adams. "He has given thirty-five concerts without having to contend with unfavorable weather. For five weeks there has not been what you might call a disagreeable Saturday afternoon or evening and the result has been to swell the attendance about 20 per cent over last year. Altogether there have been about 100,000 persons who paid for admission to those concerts, and although this cannot properly be called the best season known in Chicago the receipts have been away above the average. The attendance has always fluctuated, but shows a decided upward tendency. I do not care to give actual figures covering our receipts, but this I can say: Mr. Thomas is pleased with his treatment in Chicago, and will open his eleventh season here next year."

"Does he contemplate any changes in his program?"

"It is too early to discuss such a matter, as no one can tell what will develop in a year."

The following compositions were played by the Theodore Thomas Orchestra for the first time in Chicago during the summer season of 1890:

Symphony No. 1, D Major,	Carl Phillip Emanuel Bach
Allegretto Alla Polacca,	Beethoven
Minuet,	F. A. Bridgman
Suite, Scenes Fantaisistes,	E. Brousset
Overture, Spring,	Converse
March, German Union,	Fahrbach
Suite, No. 2, Op. 21,	Arthur Foote
Loir du Bal,	Gillet
Gavotte,	Gleason
Symphonic Introduction, Auditorium Festival Ode,	Benjamin Godard
Les Elephants, { Oriental Symphony, Op. 84,	Goldmark
Chinoiserie,	A. Gori
Overture, Spring,	Cunel
Serenade,	Littenthal
Waltz, Dreams on the Ocean,	J. K. Paine
Grand March,	E. C. Phelps
An Island Fantasia,	John Retzel
Song of Nokomis,	Henry Schumacher
Dance of Pau Puk-Keewis,	Paul Schumacher
Festival March,	Henry Rowe Shelley
Suite for String Orchestra,	Tschaikowsky
Suite, Pictures from the Rhine,	
Romance, Evening Prayer,	
Symphony No. 5, Op. 64,	

Writing to the Tribune from Eisenach, Thuringia, scene of Tannhäuser's adventures, Mr. Krehbiel, in the course of an interesting letter, says:

As for me, I have convinced myself that for artistic purposes, Thuringia affords proof of the correctness of the story which Swinburne sang in his "Laus Veneris," and Wagner glorified in the opera whose scene is laid in and about Eisenach. I have stood in the hall of minstrelsy where the famous singing-match took place. In the old Municipal Library at Nuremberg, I unearthed a manuscript attested by an old master-singer as containing a melody composed by Heinrich von Efferdingen, otherwise Tannhäuser and as no mastersinger of Nuremberg other than Sixtus Beckmesser was ever known to lie, that document ought to settle the disputed question whether such a minstrel knight as Tannhäuser ever lived. If he did not live how could he have composed the melody in my portfolio? And if he didn't compose it who did?

But more and beyond and above all that, I have seen and explored the very cave in which Tannhäuser lived with his fair enslaver. I may not approve of Venus's choice of a dwelling, and may hereafter give suggestions to scene painters touching a necessary remodeling of the grotto which figures in the first act of Wagner's opera, but I shall have to bear testimony evermore that the cave is not a figment of the imagination, and that its existence and the Warburg's and the melody in my portfolio are so many proofs of the old story of Tannhäuser and Venus. It was a little disturbing to find that Venus had moved and taken all the roseate light with her, and that the ballet with which she entertained her lover must have been cramped for space, but such facts need not darken the main issue. The cave is there, right in the Hoerselberg, where the story says it is, and if Venus didn't use to live in it, who did?

A correspondent of the *London World* is responsible for the following estimate of the music of the "Passion Play" at Ober Ammergau:

The music is no more mediæval than Regent street; it is, at its worst, in the style of the "Italian" masses of Mozart and Haydn, while, at its best, it suggests the "Zauberflöte" and "The Creation." It is full of platitudinous, Spohr-like paraphrases of "With verdure clad," "La dove prende," the "Benedictus" from Mozart's "Twelfth Mass," and so on. The leading tenor, during the tableau of Tobias, treated us to the policeman's song from "The Pirates of Penzance" *alla capalla*, and freely translated. The quaintness comes in with the orchestra, in which the strings are nearly in tune, the woodwind moderately out of tune, and the horns miles away from the key. When the effect rises from mere unpleasantness to excruciation the choir screw up their faces a little and the American and English visitors (the audiences are the scum of the earth) whisper "How mediæval!"

The Chicago Apollo Club will continue another season the series of "Wage-workers'" concerts. For the season of 1890-91, the club has not announced its programme beyond the annual Christmas performance of "The Messiah," for which Mrs. Corinne Moore-Lawson and Myron Whitney have been engaged. A new choral enterprise is the "Chicago Oratorio Society," which promises three concerts at the Auditorium. "The Creation," Mendelssohn's "Athalie" and Grieg's "Spring and Love" are to be performed.

"Parsifal" will be given nine and "Tannhäuser" eight times at the next Bayreuth Festival, which, as our readers know, takes place in 1891.

G. H. W.

MEDICAL SCIENCE COMING TO THE ASSISTANCE OF THE PIANO PLAYER.—Under the above heading the Detroit Bulletin gives the following description respecting Prof. Bonelli's operation for the relief of the ring finger in piano playing. So far as we have learned this operation, when conducted by Prof. Bonelli himself, has been uniformly successful:

"Prof. Johann Wolfram of Chicago and Mr. H. A. Virgil of New York, the inventor of the practice clavier, were operated upon by Sig. Bonelli yesterday afternoon in room 25 of the Detroit opera house building. The hand was first sprayed with cocaine, making the incision of the small needle-like blade absolutely painless. Neither gentlemen experienced any peculiar feeling—only the greater freedom and strength. A sketch of each hand was taken before the operation and another immediately after it. In the case of Prof. Wolfram it was found that the hand could stretch an inch farther, and that the increased lift of the ring finger was seven-eighths of an inch. Mr. Virgil obtained an increased stretch of one and one quarter inches and an increased lift of three-quarters of an inch."

Every note of Mozart's is a round in the ladder of Spheres, by which he ascended to the Heaven of perfection.—*Jean Paul*

## N. E. CONSERVATORY ITEMS.

The summer has been spent in a great variety of ways, by our Faculty.

Dr. Tourjée passed it quietly among the seawinds at Block Island.

Mr. Faelten and Mr. Mahr went to the White Mountains for a while and later to the beach at Rye.

Mr. Parker divided the summer as usual between his home and the Adirondacks.

Mr. Emery was as usual down by the sea at Pigeon Cove.

Mr. Bendix located at Hull for the season.

Mr. A. J. Claus, alternated rest with work, at his studio, upon portraits.

Madame Strong spent the summer at Bar Harbor.

Mr. Hartman spent the vacation at St. John, New Brunswick.

Mr. Whiting embraced the opportunity to make a Canadian tour, visiting especially the cities of Montreal and Quebec. He was also among the White Mountains, and in New York at the examinations.

Mr. Lincoln passed the summer at Halbrook, and gave pianoforte lessons at the Conservatory.

Miss Congdon went to Roach River Farm and Randall's Camps, Me., near Moosehead Lake.

Mrs. Hedrick found the summer very delightful among old and loved scenes in Santa Barbara, Cal.

Mr. Morse travelled much, including the Northwest, the Maine woods, and New York, where he was present at the wedding of Mr. Porter.

Miss Newman divided the vacation among a number of New England towns, including Portland, and East Gloucester.

Mr. Chadwick embraced Swampscott, Sunapee Lake and his home at Brookline in his summer outing, giving his time to recreation and to work; but says it does not pay to work, — much better spend the season reading good books.

Mr. Chase employed the summer in Boston and vicinity.

Mr. Elson was no doubt the busiest member of the faculty, as the proof-sheets of his new book on Theory show abundantly. He wisely chose Gloucester, that ever charming seaport as the scene of his labor, and appears fresh as ever upon the scene of another year's work.

Mr. W. H. Dunham was in the Plymouth woods camping three days out of each week, returning to give lessons at the Conservatory.

Mr. F. W. Hale, after a month in Boston, was in the Northwest for the remaining summer weeks.

Mr. E. D. Hale spent the vacation in the Northwest.

Mr. Porter reaps the congratulations of his friends. After a few weeks in the Maine north woods, he returned to Walton, N. Y., where in the end of August, Miss Lillian Mead, a former pupil of his, renounced her maiden name and her native town, to join fortunes with him in our metropolis. The address is Cliff Street, Roxbury.

Mr. Whitney combined reading and study and recreation on the Cape.

Mr. Petersilea explored the provinces on the seaport and New England.

Mr. Rotoli passed the vacation at Marion, returning each week to conduct the music at St. James.

Mr. Buckingham wore away some pleasant weeks on Lake Superior, the remainder of the summer was spent in the East, being organist of St. Saviour's Episcopal Church at Bar Harbor.

Mr. H. M. Dunham spent, as usual, most of the recess at Mrs. Dunham's old home in New London, Ct.

Mr. Cutter rested at his home and at Monomoy Point, on the Cape.

Mr. Dénée spent part of the vacation at Nantasket, the balance on the Jerusalem Road.

Mr. Lewis summered at Lake Massabesic, using some of the time in finishing a romantic opera, the libretto of which was written by Dr. Clark of the Ruggles Street Quartet.

Mr. Faust for a part of the vacation had a delightful time among the lake and mountain region about the old home of Mrs. Faust. After that he was in Boston.

Miss Fay found the vacation as pleasant as possible among the islands at the mouth of the Sheepscot River, Me.

Mr. Wellman was at New London and in Boston and vicinity.

Mr. Mills continued his church position, and so spent part of every week at home, but found opportunity to visit the old home in Connecticut.

Mr. Garland occupied the summer with recreation and literary and other work about Boston and New York.

Mr. Kelley visited widely in New England, Canada and the provinces.

Mr. Willis was on the ground for a month and then joined his wife, who had gone earlier to her parent's home in Olean.

Mr. Bemis spent the vacation, after a while in New York and on the Hudson, in the vicinity of Boston.

### OUR OPENING.

The new school year has opened most auspiciously, a larger number of pupils having registered than on the first term of any previous year since the organization of the Conservatory. This is especially gratifying in view of the fact that some anxiety was felt by the friends of the institution, lest the retirement of Dr. Tourjée from active supervision (in consequence of continued ill health)

should be detrimental to its interests. But the present condition and the encouraging outlook cannot fail to convince the observing that the faithful, persistent work, the herculean labors of Dr. Tourjée in the past years have established the Institution on a firm basis, and that it is safe to predict that his most sanguine hopes for the future of the New England Conservatory will be fully realized.

It is being more and more clearly demonstrated that in the appointment of Mr. Carl Faelten to the office of Acting Director, the right man unquestionably has been put in the right place.

The following important additions have been made to the Faculty.

Mrs. Louis Maas, teacher of pianoforte, wife of the distinguished pianist and composer, the late Dr. Louis Maas. Mrs. Maas is a graduate from the Leipsig Conservatory, where she won the Moscheles prize in competition with nineteen others. Her reputation as a teacher of rare excellence is fully established.

Mr. Leo Schultz, teacher of violoncello, is one of the soloists of the Boston Symphony Orchestra; he received his education under the celebrated 'cellist Hausmann. in Berlin, and played at the Gewandhaus concerts in Leipzig.

Mr. Charles Molé, teacher of flute, is also soloist of the Boston Symphony Orchestra. He was educated in the Paris Conservatory, where he received the First Prize for flute playing in 1874, since which time he has ranked as one of the best flute players now living.

Mr. Faelten will, in addition to his official duties as Director, continue his pianoforte instruction.

Mrs. Alice E. Adams, of Concord, Mass., the newly-appointed Preceptress, comes highly recommended by many distinguished and influential ladies of Boston and vicinity. An informal reception was given to her on the evening of the 15th, in the Conservatory parlors, by Mrs. Tourjée, assisted by the other ladies of the Home, and several of the teachers, to which all the resident students were invited, thus giving Mrs. Adams the opportunity to further her acquaintance with the young ladies under the charge.

A pleasant feature in the opening of the new term, is the return of several of the post-graduates for another year's study at their Alma Mater. Some of them have been teaching for a year or more, and return, feeling, as they express it, that they can do "better work than ever before."

A concert in memory of the late Dr. Louis Maas, was given by members of the Faculty, in Sleeper Hall, September 18th. The program consisted entirely of compositions by Dr. Maas; the artists assisting were Mrs. Louis Maas, Mrs. Clara Tourjée Nelson, Mr. Carl Faelten, Mr. William L. Whitney, Mr. Otto Bendix and Mr. Emil Mahr. We give the program below.

Compositions by Mr. Louis Maas, + September 17, 1889.

Concerto for Pianoforte, C minor. Op. 12.—Allegro maestoso, Intermezzo—Andante, Finale—Presto. Mrs. Louis Maas.  
Song of the North, Scene for Bariton, (Words by Louis C. Elson.)

Mr. William L. Whitney.

Reminiscences from Norway, for Pianoforte solo, Op. 13.—Folkdance, Bertha, On Bandak's Lake, The Rivulet. Mr. Carl Faelten.  
Three Norwegian Songs, for Soprano, Op. 5. Mrs. Clara Tourjée-Nelsoo.  
Sonata for Pianoforte and Violin. E-flat, Op. 16. (2nd, and 3rd. movements.)—Andante con variazioni, Finale—Allegro con fuoco.  
Messrs. Otto Bendix and Emil Mahr.

As we go to press the announcement reaches us that a lecture is promised in the near future by Mrs. Alice Freeman-Palmer, formerly Principal of Wellesley College. The lecture-recital by Mr. Edward Baxter Perry on the 25th ult. will be referred to in our next.

The 16th Sept., Dr. Kimball lectured upon the literary attitude of the Conservatory, emphasising the imperative need of knowledge and of mental training upon the part of students of music. A study of the great poets, notably Wordsworth, and of mathematics was especially recommended as offering the intellectual discipline and the knowledge of one's self and of the world, most needful to an artist.

The 22nd Sept., the Hyperion society held its first session and was most pleasantly entertained by Dr. Cahill in a report of the Oberammagau Passion Play, which she witnessed at its representation last summer.

#### ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Miss Ida Snell has accepted a call to Suffolk, Va., where she will teach piano and voice.

Miss Emma Lu Thomas has been engaged to teach in the Female Seminary of Bonham, Texas.

Mr. Dana Hinckley has gone to Bermuda to preside over a church organ, and give private instruction.

Mr. C. H. Currier has been spending a few days in Boston the past month. He has been very successful in conducting the music in the public schools in Mansfield, Ohio, and returns there another year.

Miss Lora Jefferson returns to Murfreesboro, Tenn., for another year.

Mr. Frank P. Trench, late of Bethany College, goes to Defiance College, Defiance, Ohio, for the coming year.

Miss Pauline Culler, formerly of this institution, has accepted a position in the Danville, Va., Female College.

Miss Sallie Roberts, of Pulaski, Tenn., assumes charge of the piano department of Whitworth College, Brookline, Miss.

Among those who came to Boston during G. A. R. week were Mr. and Mrs. G. B. Snyder, Mrs. W. A. G. Crawford Trago, and Mr. James Bagley. Mrs. Trago is a successful physician in Portsmouth, Ohio. She enjoys music as much as ever, but has a good practice in her profession, and has little time for other things.

Mr. Kelsey is taking a leading part in the N. Y. State Music Teachers' Association, and has been lecturing during the summer. He called on us during August, while on his vacation.

Married—Chicago, Aug. 6th, 1890 Miss Genevieve Clark, to Mr. Harry Smith Wilson. Mr. and Mrs. Wilson will reside at 5, 31st street, Chicago.

Walter Kugler, '87, substituted for Mr. Whitney at the Immaculate Conception during August, yet found time to run to the shores of Lake Champlain for a week, to camp and hunt deer in the Adirondacks.

Miss Lila L. Moore, '88, has accepted a position as music teachers in Stuart Female College, Shelbyville, Ky.

Married, September 13th, at Riverside, R. I., Horace E. L. Horton and Alice R. Brigham. Our congratulations and best wishes.

Messrs. Edward D. Hale, and Frank E. Morse have been appointed members of the faculty in the School for Church Musicians, to be opened next month by the Hartford Theological Seminary.

Married, August 27th, at the bride's home, Walton, New York, Miss Lillian Mead, formerly a student at the N. E. C., and Mr. Frank Addison Porter. Mr. and Mrs. Porter have taken a suite of rooms at Cliff street, Roxbury. Among those present at the wedding of Mr. Porter and Miss Mead were Misses Flora M. Neish and Kate Launt of Walton, N. Y., Miss Lottie North of Binghamton, N. Y. All have been students at the N. E. C. Miss Neish played the wedding march, Miss Launt was the bridesmaid and Mr. Frank E. Morse was "best man." The happy couple took away on the train with them a large supply of rice generously provided by their friends.

Miss Helen S. Whittemore has accepted a position in Albamarle Fem. Inst., Charlottesville, Va.

Mr. Otto Pfefferkorn gave organ solos at a concert in Denver Sept. 18th.

We have programs of organ concerts given in London, England, by Mr. J. W. Hill. They are well spoken of by the press.

Mr. Homer A. Norris, '88, has accepted a position in the faculty of the School of Music of Hartford Theological Seminary, and will teach organ, harmony and composition. He has also accepted the directorship of the Hosmer Choral Union of Hartford, which gives the standard oratorios and other works with full orchestral accompaniment. Mr. Norris will also conduct a choral society in Braintree the coming season, and is engaged to give a number of organ concerts in New England and New York. He is also engaged as organist at Warren Avenue Baptist Church, Boston, until April next.

Miss Anna G. Porter (N. E. C. '87), has recently been added to the Faculty of the Kansas City Art Association and School of Design. Miss Porter will teach water-color painting, drawing, and china painting.

*The Newport Mercury* of Aug. 16, contains a very appreciative notice of Mrs. Nelson's singing the Sunday evening before at the Ocean View Music Hall, Block Island. She sang Rotoli's "Our King," with orchestra. Mrs. Nelson also sang, the 17th of July, in Belleville, *The Daily Intelligencer* speaks in highly complimentary terms of her work. It was on the occasion of a recital by violin pupils of her brother, Homer Tourjée.

Mrs. C. W. Rasey, of Santa Barbara, Cal., formerly Miss Alice Whedon, speaks most affectionately of her student life at the N. E. C. in 1880, under Mr. Bucking-

ham, piano, and Miss Sarah Fisher, voice. She is teaching successfully, and is organist at the Unitarian Church.

Every human feeling is greater and larger than the exciting cause. A proof that man is designed for a higher state of existence.—*Coleridge*.

## MUSICAL MENTION.

### NOTES.

Emil Götze, the tenor, has been singing "Faust" and other roles at Kroll's, Berlin.

Peter Cornelius' "Barber of Bagdad," will be produced at the Vienna Imperial Opera House.

The unveiling of the monument to Weber at Eutin, his birthplace, took place on July 1, amid great enthusiasm.

The projected Mozart monument at Vienna is to cost 80,000 gulden. Invitations for designs are about to be issued.

Marcella Sembrich will not sing in Germany next season, having signed a contract to appear in Russia, Spain and Portugal.

Widor is composing an opera for the Grand Opera, Paris. It is to be entitled "Nerto," based on a poem of that name by Mistral.

Dvorak has completed a Requiem for the next Birmingham Festival, with the exception of the scoring, on which he is now engaged.

The first two prizes of the Prix de Rome, competed for this year at the Paris Conservatory, were awarded to the pupils Curraud and Bachelet.

Antonin Dvorak has completed his requiem for the next Birmingham Festival, with the exception of the scoring, on which he is now engaged.

Inspired by the success of the work at Dresden, the director of the Leipzig Stadtheater is about to produce "Taenhäuser," in the Parisian version.

The violinist, Metaura Toricelli, has been giving concerts at Parma, Bergamo, Pavia, Genoa, and has been everywhere received with great enthusiasm.

Pietro Mascagni's opera, "Cavalleria Rusticana," is to be mounted at the Imperial Opera of Vienna, a German translation having been made for the purpose.

Teresina Tuo's illness has, happily, been exaggerated and wrongly described. The young artist, who is at Rome with her husband, has but presented the world with twins.

Gustav Hille, the Philadelphia composer, who is now in Europe, was very favorably spoken of for his new and second violin concerto by the "Musikalische Rundschau" of Vienna.

The Academy of the Royal Musical Institute at Florence has just paid a tribute to French music—and less directly to English music, by electing Miss Augusta Holmes as a corresponding member.

Wagner's early opera "Die Feen," which has had a very unexpected success at Munich, will be produced at the German Theatre of Prague in the course of the next season.

Herr Julius Knelse, the distinguished teacher, has opened a training school at Bayreuth, the pupils of which will, on giving sufficient proof of capacity, be selected to take part in the Wagner performances.

A new organ just opened, built by Pacifico Inzoli of Crema, contains a device by which any number of stops of the Great Organ can be played from a separate manual, independent of the Great Organ Manual proper.



A copy of the complete musical works of Frederic the Great, recently published by Messrs. Breitkopf and Hartel, has been presented to each of the principal conservatories in Germany by the Emperor William.

At the annual examination in the organ department of the Paris Conservatory a Miss Prestat carried off the first prize. Among the judges were Ambroise Thomas, Guiraud, Guilman, Gigout and other eminent musicians and organists.

In return for the favor shown to the performance of Wagner's operas by his company at St. Petersburg last year, Herr Angelo Neumann, the director of the opera at Prague, has produced at his own theatre a Russian opera, the "Cordelia" of Solovieff.

Miss Geraldine Morgan, daughter of the late John P. Morgan, organist and composer, has recently won high honors in Cologne, by her performance of one of Spohr's concertos. Miss Morgan has been for several years, a favorite pupil of Joachim.

There is not the slightest foundation for the rumor that Mme. Nordica has been engaged to sing the role of "Rebecca" in Sullivan's new opera, "Ivanhoe." The lady's services are in constant demand for oratorio and concert work, and her time is filled for months ahead.

Angelo Neumann, during his five years' management of the opera house at Prague, has brought out no fewer than forty-two new operas—new, that is, to Prague. It may be doubted whether there is any other opera house in Europe which can show such a record.

Baron Franchetti's opera "Asrael," which will be heard in New York next season, after making the round of the chief theatres of Italy, was produced a short time since at the Stadt-Theater of Hamburg. It is now announced to be brought out in the course of the next season at Breslau and Coburg.

An international opera scheme is talked of in Paris with M. Epron at the head, to give performances of operas of composers of all nations. Goldmark's "Queen of Sheba," Wagner's "Meistersingers," Boito's "Mephistopheles" and Verdi's "Otello" are the first four operas to be produced.

Eugen d'Albert has deserted Eisenach, and taken up his abode at Meran, where he is said to be working hard at the composition of a sonata for piano and cello, as well as that *magnum opus*, his opera. During the coming winter, it is said that he will officiate as conductor of the Philharmonic Concerts at Dresden.

Sigrid Arnoldson, is to make a six weeks' concert tournee in Germany, her first appearance being booked for Leipsic. In January and February she is to sing in Paris, where she is engaged for twenty concerts at a honorarium of \$1,000 each, the highest price paid in Paris to a prima donna since Adelina Patti's engagement.

There being no performances at Bayreuth this summer, Frl. Malten, the famous Dresden Wagnerite artist, will appear in a few of her most striking parts at the Royal Opera House of Berlin. Herr Van Dyck, another distinguished Bayreuth artist, is also beginning an engagement at Berlin—at Kroll's Theatre.

On the occasion of the festival of Sant' Anna, Palestrina's Mass "Aeterna Christi Munera" was performed in the Cathedral of Milan with the addition of liturgical pieces by Galignani (director of the musical services there). The Credo in Palestrina's work was magnificently rendered. The offertorio of Galignani is very fine.

Eugen d'Albert has left Eisenach and is now at Meran, where he will spend the rest of the summer. He is at work on his opera as well as on a sonata for violoncello and piano. D'Albert will appear next winter not only as a pianist but also as an orchestral leader. His abilities in the last-named capacity were adequately demonstrated at our Metropolitan last season.

The Leipzig Theatre has also published its report. And here, too, Wagner heads the list. Out of 194 performances, in which 50 different operas were given, Wagner's works were played on 38 occasions, Weber on 16, Mozart on 12, and Beethoven, who, however, only wrote one opera, on 5. Of the four so-called novelties not one seems to have obtained any particular success.

M. Ch. Lamoureux and his orchestra will go on a tour through Holland and Belgium in the course of the autumn. A special train is to be engaged to take all the members, 120 in number, together with all the necessary paraphernalia, instruments, scores, desks, &c., straight from Paris to Amsterdam. The tour is under the management of the *impresario*, M. Schurmann.

The seventh Bristol, England, musical festival, to take place Oc-

tober 22 to 26, contains on its program, among other works, Gounod's "Redemption," Grieg's "Peer Gynt," Liszt's "Fourth Hungarian Rhapsody," "The Meistersingers' Vorspiel," "The Ride of the Walkires" and the "Kaisermarsch," C. H. H. Parry's "Judith," and Arthur Sullivan's "Golden Legend."

A Wagner cycle has just been completed at the Stadt-theater of Leipzig, after having extended over an unusually lengthy period. Herr Anton Schott played the parts of Siegfried in "Götterdämmerung," and of Tristan, but had no particular success in either. The Brinnhilde and Isolde was Frau Moran-Olden, whose performances are said to have been in every way admirable. The conductor was Herr Paur.

M. Massenet's new opera, "Le Mage," to which the composer is now putting the last touches at Vevey, is not likely to be heard at the Paris Opera after all. So, at least, says "Le Ménestrel," adding the explanation that MM. Ritt and Gailhard, the well-beloved directors, cannot find a contralto, since Mme. Renée Richard has accepted an engagement at the Eden. Why, asks our sarcastic *confrère*, do not the directors entrust the part to—a violin?

The operas chosen for the répertoire of La Scala during the coming winter are "Cavalleria Rusticana," by Mascagni; the "Cid," by Massenet, both new for Milan; "Lionella," by Samarra, also a novelty; probably Gluck's "Orfeo," and a new work by Gomes, the title of which is not yet made public. The orchestra will have for conductor Leopoldo Mugnone, who conducted "Amleto" at La Scala last season.

Among the many novelties heard at the festival of the General Association of German Musicians just held at Eisenach, were a string quartet, op. 8, by R. Kahn, a quartet, op. 15, by R. von Parger, a piano quintet by P. Wulfrum, an organ concerto by the same composer and played by him, a ballad "Edenhall's Gluck," for chorus and orchestra by the talented young composer, Richard Strauss, played by Herr d'Albert.

The removal of the remains of Gluck from the old to the new cemetery, Vienna, will take place at the end of the present month (September) with imposing ceremonies; the municipality, taking advantage of the presence of 12,000 delegates to the great choral congress now being held in the capital, will invite their co-operation for the organization of a procession in which the whole of musical Germany would be appropriately represented.

For a long time past it has been the practice to hold a Händel festival in London triennially, and this has grown into the greatest musical festival which the big metropolis gives. It has now been decided to give also triennially a Mendelssohn festival, and the first will be held in June, 1892. The singers will number 5,000, the pick of the country, and there will be 500 instrumentalists. Seats will cost from half a crown to 30 shillings each, and 25,000 people can be seated to hear the performance.

The success of Liszt's "St. Elizabeth" as a stage play at Vienna, where it has already been performed eighteen times, has naturally led other theatres to follow the same course. It is said that Liszt always wished his work to be produced in this way at Cologne, and now it appears his wish is about to be realized. The work will be brought out at the Town Theatre in October, the Viennese production being copied in all respects as closely as possible.

The music of the "Passion Play" is supplied by an orchestra of thirty-five members and a choir of twenty-four, seven sopranos, seven altos, five tenors and five basses; all the musicians are inhabitants of the village; the orchestra is placed underground; the singers learn their parts entirely by rote; the execution is accurate and colored, a fact which it is easy to account for, when it is known that eighty-nine full rehearsals were held, under the direction of schoolmaster Grüber, who is the conductor of the music.

A new sort of pianoforte has been invented in Germany. It is to be played in the same way as the familiar instrument, but the keys do not strike on the ordinary strings; they act upon a mechanism which produces the sounds from six violins, two violas, and two violoncellos concealed in the body of the instrument. If this be a correct description it is evidently not a piano at all, but a sort of combined string-quartet, played by keys instead of bows. The inventor is a certain Franz Kühmeyer, of Presburg, but it is difficult to believe that the invention can come to anything.

It is again stated that Pauline Lucca is about to retire from the stage after a series of farewells in Frankfurt and Munich. Lucca is, however, not yet by any means a veteran. She is supposed to have been born in April, 1847, and she was certainly a very youthful chorister in the Karlskirche in 1856. She afterwards took a humble part in the chorus at the Vienna Opera before her debut in "Ernani" in 1859, and in London in 1863. Like Mrs. Patti, Lucca has erected a small private theatre at her



country house at Trannsee. But the Austrian prima donna uses the stage exclusively for the tuition of her pupils, to whom, after her retirement she proposes to devote her entire energies.

One of the most successful works produced at the late meeting of the "Allgemeine-Deutsche-Verein," at Eisenach, was Richard Strauss's symphonic poem, "Tod und Verklärung" (Death and Realisation), the poetic basis of which may thus be described:—"A man on his deathbed looks back over the whole course of his life—he recalls his childhood, youth, the struggles of his manhood, the deepest longings of his heart, everything that has urged him forward or held him back, everything that he has spiritually longed for but could never attain; and so the last throbs, the body fails, and the eye closes in the night of death. Then, from the height of heaven, the sounds come to him of the realisation of everything which, with longing, here he sought; which, with seeking, here he longed for." The idea is derived from a poem by Lenau—an admirable one, it must be admitted, for musical treatment. Herr Lessmann says of the music: "It is simply astounding with what poetic power Strauss has given musical expression to this subject; with what convincing truth he has represented in tone-colors the soul-picture which the poet has drawn for him."

During the season just ended, July 1, at the Royal Opera House, Berlin, there were given 248 performances of forty-five works, four of which were new. Verdi's "Otello" was the opera with the greatest number of presentations, 20; next comes "Lohengrin," 16; followed by "Carmen," 14; "Gioconda" and "Tannhäuser," 12; "Trompeter" and "Fliegende Holländer," 10; Gluck's "Orpheus," 9, etc. The novelties brought out during the season were "Otello," "Gioconda," "Aennchen von Tharau," "Käthe von Heilbronn." Wagner was represented by two works in sixty-three performances, Verdi coming next with five works in thirty-two performances.

During a recent performance of "The Huguenots," at the Italian Opera House, Buenos Ayres, which was packed full of spectators, some one raised the cry of "fire! fire!" A scene of indescribable confusion ensued and a terrible panic would have horrified the world had not conductor Mancinelli, with admirable presence of mind, ordered those of his musicians who had not fled to strike up the Argentine national hymn, which Tamagno, (Raoul) took up on the stage with his powerful voice; the result was to restore calm as if by magic; the audience joined in the singing, those who had left returned, and in a few minutes the performance was resumed, and a tremendous catastrophe was averted by the self-possession of two cool-headed men.

The German Choral festival, held at Vienna, was a great success. Some 15,000 persons took part in the procession, which was a most imposing and picturesque pageant. At the inaugural concert of August, in the great hall of the Prater, 8,000 singers participated, under the baton of Kremser. A mixed program, ending with the "Deutsches Lied," and the "Wacht am Rhein," was performed in the presence of a vast audience of 20,000, whose enthusiasm was only equalled by its immensity. The greatest harmony and good feeling prevailed throughout the festival. This fact is being freely commented upon by the Austrian journals, who find in it a proof of the unity of sentiment which binds the German speaking nations together.

The "Twin-Sisters," music and painting, found delightful expression in the recent visit of the San Francisco Sketch-Club to Santa Barbara, where they spent the month of August. The club consists of fourteen young ladies, members of the School of Design in San Francisco, who also excel as performers on the bandurria and guitar. Their leader, Miss Bosquet, is an accomplished violinist, a pupil of Mr. Rosewald of San Francisco. A brilliant reception was given to the club at Santa Rosa Hall, by Mrs. Charles Wheelan, on which occasion several charming ensemble numbers were most effectively played. There is no limit to the superb views in and about Santa Barbara, many of which were transferred to the sketch-books of the club for future development.

The preparations for next year's Bayreuth Festival are in full blast; the technical and coreographic details are the object of special care particularly as regards the "Tannhäuser" performances. The scenery and decorations are being made by the Buckner brothers of Cologne, and are to be distinguished, as well as the costumes, by a strict fidelity to history; the Venusberg ballet will be an important feature, many of the dancers being expressly imported from Berlin; the technical superintendence is entrusted to Herr Kranich, the chief stage-manager of the Darmstadt Court Theatre. There will be given nine performances, of "Parsifal" and eight of "Tannhäuser." Conductor Kniese will take charge of the preliminary rehearsals.

Apropos of the orchestration of "Norma," an interesting story is going the rounds of the Continental press. By the way the same story was published in these columns over a year ago. It runs in this wise: "M. Carvalho, director of the Theatre Lyrique, having in view a revival of "Norma," at his house, asked Bizet to re-score the accompaniments, thinking to improve them. Bizet set to work with conscientious zeal, and when the first act was completed had the parts copied out and had the new accompaniments played by the orchestra of the Opera Comique. The result was so disappointing that Bizet immediately destroyed the "improved" score and declared to M. Carvalho that he had come to the conclusion that Bellini 'knew what he was about,' and that his orchestration should not be meddled with. M. Carvalho himself vouches for the truth of this anecdote, which contains a very suggestive moral.

Xavier Sharwenka, it is said, may be expected to return to America in January, when the public will probably have the opportunity, which they have not enjoyed during his present visit, of hearing him play. An informal reception was tendered him in New York just before sailing. At the head of the table sat Anton Seidl, between the guest of the evening and General Horatio C. King, who presided and introduced the speakers. There were one hundred or more invited guests, and after a number of brief addresses the great pianist favored the company with a brief recital. After an improvisation by way of overture, Herr Sharwenka played his arrangement of the popular Polish Mazurka and a few original compositions. Perhaps the effect of his playing cannot be better described than by saying that even the hotel waiters were kept quiet while it lasted. When he ceased the applause was enthusiastic. Several of his friends grasped him by the hand and then everybody followed Mr. Seidl to the music pavilion to hear the evening concert.

This is the season when the various conservatoriums and other teaching institutions of the Continent issue their yearly reports. At Cologne, where the director is that excellent and most active musician, Professor Dr. F. Wülner, we learn that there are 368 pupils, who are taught by thirty-two male teachers, (including the principal) and only one lady teacher. At the Raff-Conservatorium at Frankfurt there are 168 pupils, who are under fourteen male and seven female teachers. This institution has a number of English and American scholars, many of whom will doubtless be heard of before long in their own country. A third, less known but even older school than the two former, that at Würzburg, has had during the past year no less than 537 male and 109 female pupils. But the cost is here very much smaller, which doubtless accounts for the fact of there being only eighteen teachers for such a large number of pupils. At Geneva, also, there is an apparently flourishing music-school, which has had no fewer than 705 pupils in the year.

## CONCERTS.

GALESBURG, ILL.—We are in receipt of a number of programs forwarded by Wm. F. Bentley, Director of the Knox Conservatory of Music, indicating that good work is being done, and we note the following as representative. Program: Duet—"Oberon," Weber; Leybach; Nocturne, Op. 27, No. 2, Chopin; "Feu Follet," Liebling; Valse, Op. 34, Moszkowski; Legende, Bohm; Song Without Words, Bentley; At the Spring, Joseffy; Staccato Caprice, Vogrich; Rigoletto Fantaisie, Verdi-Liszt; Aria from Faust, Spohr; Romance, Op. 23, Gernsheim; Valse, Op. 3, Wieniawski.

CHATTANOOGA, July 15th. Organ Recital by Frank R. Adams. Program: Grand Sonata in A Minor. Mss. Allegro moderato, religious melody with variations, Finale, (allegro vivace), Geo. E. Whiting; Andante in A-flat, Chinner; Fugue in A Minor, Bach; Serenade, Schubert; Marche Funèbre et Chant Sraphique, Guilmant; Coronation March from Le Prophète, Meyerbeer; Sonata in E Minor. Allegro risoluto, andante, allegro con brio, A. G. Ritter; Concert Etude in A Minor. Mss, Whiting; The Palms, J. Faure; Theme and variations from Serenade, Op. 8, Beethoven; March and chorus from Tannhäuser, Wagner.

BELVILLE, ONT.—Invitation Concert by Pupils of Mr. Homer Tourjée, assisted by Mrs. Clara Tourjée-Nelson, Soprano; Miss Matie Diamond, Elocutionist; Miss Mabel Willson, Pianist and Accompanist; Mr. Carmichael, Elocutionist. Program: March, Rondo Op. 3, (string quartet), Fritsche; Polonaise Op. 18, Moszkowski; Overture (Marriage de Figaro), Mozart; Air Varié, Dancla; Tell Me, My Heart, Bishop; Sonata, 3 violins, Kreutzer; Duet, Selected; Air, Variations, Chas. Dancla; A Night in June, A. Thomas; March de L'Espérance, (3 violins and piano), Papini.

Melody is and ever will be the flower of music. It is at once the first and last, the primitive and most advanced stage of music.—*Ambros.*

The *London Musical Times* so much enjoys criticisms copied from American newspapers on musical performances, that we suggest the following which recently appeared in a Croyden, England, journal. "Then we had the first effort of the Society (Croyden Choral) in the chorus 'Come, ye sin-defiled and weary.' In the subdued harmonies which enrich this item, even numbers can breathe expressive strains, beyond the mere noting of *piano* and *forte*, which may be automatically adjusted with the result of a change and nothing more." American critics are given to using long adjectives and a good many of them, but we usually know what they mean.

The seventh volume of The Musical Year Book, edited and published by Geo. H. Wilson, contains many new features, and will prove the most valuable number of the series. An important table added to this issue is that presented on page 104, of standard choral works performed in the United States, with the place of performance and names of the chief solo singers of each work.

"We live in the golden age of music, tho perhaps it is difficult to realize the fact. Wagner has carried musical harmony and form and musical complexity further than any musician carried it before, and he stands in relation to his art as Praxiteles stood to the art of sculpture. Great is the art of the teacher; he holds the instrument made perfect through years. We do not understand the powers of men who write, but we have great misgivings as to whether the art of music would be technically carried further than Wagner has carried it. Just as there could not be a better sculptor than Phideas, or a better painter than Raphael, so in the future it is hardly possible to conceive the art of music carried further than Beethoven, Schumann and Wagner carried it. There is a great future for the musical art in the direction of combining the rediscovered forms. Great is the mission of the teacher. Let him recognize that the art is not a pleasant titillation of the senses, but that it has deep relations to the springs of our inward being, and in the future the masses would look back to the nineteenth century and say, 'There was the age which gave us this amusement and these hours of elevated recreation.' By-and-by we shall understand what influence for good the musical art can work with the masses. Indeed it seems to me almost prophetic of a life within a life, in this most materialistic of ages that music has been given us to keep alive the finer spiritual elements in the being of man, for it is in listening to lovely and elevating music that we seem to be lifted up and moved about in a world not realized."

Mr. Luther Whiting Mason, whose life-long devotion to music has made his name a familiar word throughout the land, sailed for Europe early in September, to devote a year or more to the study of systems and methods of school work in France, Belgium and Germany. It is very delightful to find one on the sunset side of life, animated by such enthusiastic and undaunted vigor as leads him to leave home and family and spend himself and his savings mining for new ideas which may contribute to the efficiency and success of a public benefit. No one is better fitted by long continued study and practical experience to win a large return from such observation and investigation abroad, and we are sure that the country at large will be placed under still greater indebtedness to Mr. Mason, as the result.

"As Beethoven regarded his art as something sacred, which he placed higher than all philosophy, so must a refined artist possess an innate horror of all vulgar, frivolous, and effeminate music."

## REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia

*Still as the Night.* Bohm.

A contralto edition of Bohm's best song. It recalls the old contrapuntal vein of writing in its beginning, but ends in a more modern, harmonic fashion.

*Better for Both.* Courtenay Thorpe.

A good addition to the ballad repertoire. It has a good climax in chord progressions, and is for contralto voice. Compass D to D, an octave.

*O Rest in the Lord.* Mendelssohn.

*Sun of my Soul.*

*Ave Maria.* Gounod.

*There is a Green Hill.* Gounod.

*Calvary.* Rodney.

*Abide With Me*

*Unfold ye Portals.* "The Redemption."

The above are famous vocal works, transcribed for piano by Mr. Leon Keach. As they are all sacred subjects, they are well suited for Sunday music in the household, and in fact belong to a set entitled "Sabbath Day Music," all the numbers of which will form a good sacred collection of instrumental music.

*God Bless Dear Mother.* Hennessey.

Filial love and good music rarely go together in the ballad repertoire, strange as it may seem. The music is better than some of its class, but the attempt to rhyme "friend" with "attends" is little short of desperate, and the modulations go to the dominant and back again with irritating persistency, while a waltz refrain is added to try the patience of the perspiring reviewer.

*Up Comes McGinty;* song and dance. Ballou.

Sink him again.

*Is the Sweet Dream now O'er?* Dellinger.

A very pretty vocal waltz for soprano. Naturally it is without any depth, as all of its school are, but it will be very popular all the same. It runs to A.

*Ave Maria.* Gounod.

Not the celebrated one which Gounod so finely evolved from Bach's first prelude, but still a very fine work for soprano solo, with violin or cello and organ parts obligato. The work is of the ecstatic school, and has some fine climaxes, affording abundant opportunity of expression to the singer. It ought to become a standard selection in concert programs or in church service.

*Sixty and Six.* Boott.

This is not to be confounded with the "ninety and nine," but although less as a numeral, it is better as music, and the bright poem by T. W. Higginson has been set to excellent music, quite in its spirit, by Mr. Boott. It is for mezzo sopranos, C to F, and is the prettiest of Mr. Boott's recent works.

*Beauty's Eyes.* Tosti.

Has been previously reviewed in these columns. It is a well written song for tenor or soprano, from E to G, and can be recommended as a good representative of the modern school of love song.

*Thine.* Bohm.

Quite dramatic for its school (also the love song), and begins in a dark, minor mode. At the end, however, a grand climax is introduced, and the song comes to a passionate close in major. The work is published in both high and low keys, and will undoubtedly prove a favorite.

*Babylon.* Watson.

Messrs. WHITE, SMITH, & CO., Boston, New York and Chicago.

*Come to Me.* Deoza.

This song is chiefly effective in its refrain, which is one of the Blumenthal order, a strong melody with full chord accompaniment. It will be popular, and certainly can be made effective in a full voice. It is published in three editions, to suit all voices.

*The Sailor's Dance.* J. L. Molloy.

A bright and bearty rhythm, full of animal spirits, and reminding somewhat of "The Sailor's Letter," by the same composer. It is an idealization of the hornpipe in its style, and is an effective baritone song, although it may also be attempted by altos. Compass from C to F.

*I Live and Love Thee.* Campara.

One of the sugary duets which this composer has given forth so copiously. It has quite a sufficiency of progressions of thirds, and is not difficult. Its compass is commendably limited, and it can readily be rendered by two medium voices.

*Grandfather's Darling.* A. H. Behrend.

One of the semi-pathetic affairs which the English drawing-rooms of the present seem to crave. It is melodious enough, but rather melancholy. It is published in two keys, for different voices.

*Ave Maria.* Gounod.

Has been recently reviewed by us. It is not the famous one which Gounod drew from the first prelude of the Well tempered Clavichord, but is not much inferior to that masterpiece. It is, as that one, for full dramatic soprano, with cello, organ and piano accompaniment, and Tivadar Nachez has also arranged a violin obligato to the work. It will be frequently heard in our concerts.

*I Whistle and Wait for Katie.* M. Nolan.

This is a new effusion by the composer of "Little Annie Rooney," and as it is quite as tawdry and vulgar as the latter, it may become equally popular. It is a cheap waltz tune for medium voice.

*My Lady's Bower.* Temple.

Has been reviewed twice already. As it is so successful we presume it can be called a "right bower!"

*Thursday.* J. L. Molloy.

One of the very best of English, bass songs. It is probably already so well known that it needs no introduction to our readers. The harmonies are good, the melody solid, yet half humorous, too, and in its way the song is one of Molloy's successes.

*Thine.* Carl Bohm.

A most impassioned song, which was reviewed in another edition last month. This edition has the advantage of having been translated by Mr. Ambrose Davenport.

*Ave Maria.* Verdi.

*Prize Song.* Wagner.

The first is the beautiful soprano solo from "Othello," the second the renowned tenor song from the last act of "Die Meistersinger." To some ultra Wagnerites it will seem almost sacrilege to speak of them together, but although they are very dissimilar, and the latter may be called the greater, they are both noble works, and ought to be in every musician's repertoire.

*Some One.* Trottere.

As in the best known work of this composer, "In Old Madrid," he relies chiefly upon a refrain, and here it is so tuneful, though by no means deep, that it is sure to make the song popular. It is for middle voice, and is catchy, even to the whistling point.

*God Bless the Friends we Love.* Blamphin.

While we cannot object to such a display of friendship we must say that the friends are blessed to rather commonplace music.

*Pleasures of Youth.* Lichaer.

This is a set of 12 piano pieces, revised by B. M. Davison, issued separately, which are intended for use in the earlier stages of practice. The left hand part, as well as the right, is written in the treble clef. There are no octave passages, and everything is kept in an easy path, yet each number contains a musical idea, and thus becomes a tone-picture. The titles are: Grandmother's Tale, Climbing Party, On the Meadow, Beneath the Shade, Foreign Dance, Twilight Hour, Pretty Rose, Grandpa is Dancing, To the Boat, The Merry-go-round, Evening Music, and a Good-for-nothing Boy.

Among the reprints of medium grade which this company have recently issued, we may mention:

*Coppelia Valse Brillante.* Ketterer.

*Charm of Spring.* Reynald.

*Bourree in D.* Dick.

*Styrienne.* Van Gael.

*Farewell to the Alps.* Bohm.

*Mountain Idyl.* Bohm.

*Longing.* Zeise.

*Zither Sounds.* Lange.

*Dancing Spirits.* Bohm.

All of these are for the piano, are of about medium grade, and of the drawing-room music class. The editions have been carefully edited by Messrs. S. Frost, A. W. Newcomb, and F. E. White, and the printing is especially clear and commendable.

Messrs. MILES & THOMPSON, Boston.

*The Flag above the School.* J. A. O'Shea.

A good poem by Henry O'Meara is here set as a four-part song by one of our young but promising composers. It is admirably adapted to become a patriotic song in our public schools, being far removed from the trash sometimes used on patriotic occasions. The only faults that can be found are false accents in the lines:

"A glory as a guide,"

and

"A starlit bond to be,"

and a rather prosaic finale. The two lines mentioned can be easily altered, and the work recommended.

Mr. E. B. GUILD, Topeka, Kansas.

*Dear Gracious Hand.* W. F. Roehr.

Rather spasmodic in its prelude, but a dramatic and passionate bit of melody nevertheless. The words are rather vague, even to the ungrammatical point but, after all, many vocalists do not pronounce their words at all, so this is not an insuperable objection. Compass E-flat to G-flat.

MR. ARTHUR P. SCHMIDT, Boston and Leipsic.

*Meg Merrilies.* } Mary R. Lang.  
*A Spring Song* }

The first has a pleasant contrast of minor and major, and its imitations in voice and accompaniment. It is for soprano or tenor; compass D to G. The second is interesting and bright, but scarcely as spontaneous and original as the first. Its compass is from E to F-sharp, middle voice.

*Berceuse.* Strelzki.

A very pleasing slumber song, with violin obligato. It is marked for soprano, but can readily be sung by any middle voice.

*Scythe Song.* Clayton Johns.

This composer has made a surprising advance in the construction of this song over his previous works. Not only do we find here his customary grace of melody, but the accompaniment is very interesting and developed. The work is published both for high and low voices.

*Chant du Menestrel.* Morley.

A piano composition of the conventional melodic, drawing-room style. After a characteristic prelude comes the usual rondo form with a cross-hand theme as first subject. It is nevertheless agreeable and attractive music in the popular vein.

*The Minstrel.* Thelen.

Another minstrel; this time a vocal one. The song is of the same school as Lindpaintner's "Fahnenwacht," having a melodious and warlike refrain, and as in the previous case, the singer dies on the battle field in the last stanza, as they all do. The song is for tenor voice.

*Fête Militaire March.* F. Keppel.

An easy but very rhythmical and melodious march, which will find instantaneous favor.

*Rustic Dance.* Rathbun.

A four hand piece, not at all difficult, but none the less musical and interesting.

*Night.* J. Blumenthal.

A four part song to the words of William Blake. The music is very beautiful, and well harmonized in the romantic school. It ought to become a favorite at once with our mixed choruses, and can be recommended to vocal societies.

L. C. B.

Messrs. White Smith & Co., having decided to devote their attention to their wholesale music business, have disposed of their retail business to Messrs. Louis H. Ross & Co., a firm which has been exceptionally successful since its establishment five years ago. Messrs. Ross & Co. will soon take possession of White Smith & Co.'s retail store, 32 West street.

TO HAROLD,  
"SOMMEIL."

Music by HOMER A. NORRIS,  
Paris, March 13th, 1890.

*Moderato.*

Piano introduction in 6/8 time, marked *Moderato*. The music is in B-flat major (two flats). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted rhythms and sustained notes.

First vocal entry and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics "1. Sleep lit - le ba - by of mine.....". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics "Night and the darkness are near..... But Je - sus looks down thro' the". The piano accompaniment features a more complex texture with chords and moving lines in both hands, culminating in a double bar line.

"SOMMEIL."

1st, 2d and 3d verses.

shadows that frown, And ba-by has nothing to fear. ....

*D.S. Last verse.*

2 Shut, little sleepy blue eyes,  
Dear little head be at rest,  
Jesus, like you,  
Was a baby once, too,  
And slept on his own mother's breast.

3 Sleep little baby of mine,  
Soft on your pillow so white,  
Jesus is here,  
To watch over you, dear,  
And nothing can harm you to-night.

4 O, little darling of mine,  
What can you know of the bliss,  
The comfort I keep,  
Awake and asleep,  
Because I am certain of this?

# REND YOUR HEART.

ANTHEM FOR FOUR VOICES.

Composed by J. BAPTISTE CALKIN.

**Treble.**

Rend your heart, and not your gar - ments : and turn un -

**Alto.**

Rend your heart, and not your gar - ments : and turn un -

**Tenor. (Sve lower.)**

Rend your heart, and not your gar - ments : and turn un -

**Bass.**

**Accomp.**

*Swell. p*

to... the Lord... your God ; For He is gra - cious,

to... the Lord your God ; For He is gra - cious,

to... the Lord... your God ; For He is

**Choir.**

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The lyrics are: "gra - cious and mer - ci - ful, slow to an - - ger, and of great". The music is in G major (one sharp) and 4/4 time. Dynamics include *f* (forte) and *slow*. The piano part features chords and moving lines in both hands.

gra - cious and mer - ci - ful, slow to an - - ger, and of great

gra - cious and mer - ci - ful, slow to an - - ger, and of great

gra - cious and mer - ci - ful, slow to an - - ger, and of great

*Sw.* *f*

Second system of the musical score. It consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "kind - ness, and re - - pent - - - eth Him..... of the". The music continues in G major and 4/4 time. Dynamics include *p* (piano) and *Choir.* (Choir). The piano part continues with harmonic support for the vocal lines.

kind - ness, and re - - pent - - - eth Him..... of the

kind - ness, and re - - pent - eth Him..... of the

kind - ness, and re - - pent - eth Him..... of the

*p* *Choir.*



REND YOUR HEARTS.

5

*cres.* *f*

e - vil, and re - pent - - eth Him.... and..

*cres.* *f*

e - vil, and re - pent - - eth Him.... and..

*cres.* *f*

e - vil, and re - pent - - eth Him.... and..

*cres.* *f*

*Str.* *cres.* *Gt. Full.* *f*

*pp*

.... re - pent - eth Him of the e - - vil.

*pp*

.... re - pent - eth Him of the e - - vil.

*pp*

.... re - pent - eth Him of the e - - vil.

*pp*

*Choir.* *pp*

# BOSTON MUSICAL HERALD.

Vol. 11.

BOSTON, NOVEMBER, 1890.

No. 11.

The HERALD in future means to be more interesting to the general reader and not less helpful to the student. Though published by the New England Conservatory, the influence of that institution will not dominate the paper. Editorially the HERALD will endeavor to deal fairly yet outspokenly with topics of the day while devoting, as before, space to subjects which attract the investigator in musical literature, science and æsthetics. Current happenings in the country will be criticized, not simply recorded, the avenues of information open to its editors being exceptional. A new feature which its readers will, we think, value, is the presentation of the essays of Eduard Hanslick, the first critic in Europe. These will appear monthly in a translation especially made for the HERALD alone and all papers are requested to observe the restrictions of the copyright laws, under which they will be duly entered.

## EDITORIAL ARTICLES.

By Louis C. Elson.

### THE OLD ORCHESTRAL WORKS.

With the death of Mr. Otto Dresel the cultus of Bach in Boston loses one of its most devoted adherents. The Bach society did good work in keeping a cultured set of musicians alive to the necessity of studying the works of the greatest of all musicians as the basis of all true love of art. But there is another manner in which not only Bach but nearly all of the old composers (of the last century) could be brought home to our concert-goers; Boston has many musical clubs, and, at first sight, it would seem as if the entire musical field were covered by them; there is "The Cecilia" for cantata and mixed chorus work, the "Apollo" for all that belongs to male chorus, the "Handel & Haydn Society" for oratorio, the "Boston Singers' Society" for interesting madrigals and antique vocal works, (all of these do other work also, but these are their best points) the "Symphony Orchestra" for modern masterpieces in the large instrumental forms, the "Kneisel," "Listemann," and "Adamowski" Quartets for the best of chamber music, and yet there is no society which gives the old orchestral works just as they were intended to sound. The old orchestral works of Rameau, of Lulli, of Bach, and of Handel were written for a small orchestra, of perhaps twenty-four musicians, and were intended to be performed in a small hall. When we hear arrangements

for our large symphony orchestra the antique simplicity is gone. It is of course impossible to bring back such obsolete instruments, used by some of these old composers, as the oboe di caccia, the oboe d'amore, the viol di gamba, the viola pomposa, etc., but at least we could yet have an antique orchestral society which should devote itself to rescuing the older works from oblivion, and which with a force of scarcely more than twenty men should give such compositions in a small hall, thus securing the effect originally intended.

### CONDUCTING IN THE LAST CENTURY.

Among the many who hear the performance of a musical work by a grand orchestra, there are but few who know exactly how much the conductor has contributed to their enjoyment, by perfecting the performance. In the last century the conductor did not lead with the baton and with gestures as at present. The conductor, who was very frequently the composer of the work given, sat in the centre of the orchestra and played the composition on the harpsichord, or if the performance was in a church an organ was used, and the performers followed the tempo by ear rather than by sight. The performance of even the best of the old orchestras would seem rather slovenly to modern ears, for the perfection of modern playing was unknown. At times a great orchestra was collected, as upon the occasion of the performance of Beethoven's ninth symphony under the composer, in which every musician was a celebrity, but even here the lack of rehearsals prevented any perfection of ensemble. If the end of the last century and the beginning of this may be called the golden period of composition, at least we may aspire to the possession of an equally brilliant epoch of execution.

It was at the beginning of this century that the custom of conducting with a stick came in. Spohr was one of the earliest to use the new method. In England the new mode of leading awoke some opposition, and the newspapers satirized it at first. Mendelssohn was the first of the really great conductors. His rival and contemporary, Schumann, was not a success in this field and never could inspire an orchestra with any enthusiasm.

The conductor need not be a great, or even a good, performer on any instrument. One of the greatest of composers and conductors the world ever has seen, Richard Wagner, was not proficient on any instrument. The conductor need not understand the clarinette or oboe, for example, better, or as well, as the clarinetist or the oboist, but he must understand the effect intended to be reached better than either of these; he must be the

poet of the orchestra, and must play on the orchestra, precisely as the organist plays on the organ. It is not necessary that he should be a composer; spite of the fact that some composers have been famous as conductors, the composer is apt to become wedded to some particular school and to be but a poor conductor of any other genre. The greatest living conductor, Hans Richter, determined to give up composition when he entered on his career as a conductor, and without having a low opinion of his creative talent, we must hold the decision to have been a wise one, for the interpretative faculty would have conflicted with the creative.

#### COLOR AND MUSIC.

In our last issue we spoke of the connection between color and tone. The relation between the two is too often pushed to fanciful lengths by musicians. In a recent number of the *Paris Figaro*, a writer attempts not only to give definite color to each key, but states that the various vowels have special colors, and that to some persons the days of the week are of different tints, and certain entire operas seem of a definite hue. This is the *reductio ad absurdum* of the matter, and we are not altogether sorry that such a reduction has taken place, for the fanciful notion of the characteristics of keys is doing more harm than good. Berlioz has stated that each key has a definite character, and the emotions which a key may represent have been as definitely laid down by him as if he were dealing with the most exact of sciences, instead of the most intangible of arts. The statement has been copied far and wide, and we only mention it here to state that it has never been proven, and has in part been disproven.

As regards color, the association with tone rests on a substantial foundation in as far as both are produced by vibration, but the difference in the rate of vibration is so tremendous that anything like a parallel is almost impossible. A red ray, for example, has about 460,000,000,000,000 vibrations in a second, while the highest tone audible to human ears has only about 38,000 vibrations. A sound wave travels about a mile while a ray of light is travelling a million miles. Lastly, and most important, colors have no octaves, that is they do not duplicate their effects in a higher register as tones do. The red ray spoken of above, for example, has no octave, since the highest vibration is attained by violet at 730,000,000,000,000 vibrations and the octave requires twice the number of vibrations that its lower member does. Science may yet give more light on this matter, and after all we are yet in the infancy of acoustics, but for the present it will be quite safe to disregard the theories of the intimate relation of color and tone.

#### A FEW THEORIES OF COLOR IN TONES.

It is almost impossible to enumerate the fanciful theories in which tone and color are proved (?) to be synonymous. In the last century M. R. P. Castel endeavored to make an ocular clavichord on the seven colors and the seven notes of the scale. The vowels have had colors assigned to them as follows:—the open "A" (as in "car") black; "E," gray, white, or yel-

low, according to the subject; "I," red; "O," blue; and "U," green or violet. Even the consonants did not escape and "S" had a bright gold hue, "N" rather a gray tint.

Voices did not escape the color mania either, and tenors were generally classified as orange, and sopranos as a pale yellow, or flesh-tint. Languages also were imagined to have color by some Frenchmen, and the English tongue was supposed to have a prevailing dark-gray effect, while the French was light gray in its general tones.

Musicians have often spoken of colors as expressing a tone. The French singer, Theo, while under the influence of opium spoke of hearing the sound of the colors; Berlioz often speaks of coloring a melody; Meyerbeer speaks of certain chords of Weber as "purple," and the poet Coleridge spoke of Beethoven's great funeral march in the "Heroic" symphony as "a procession in purple."

Instruments have been classified in colors as follows: the flute is blue to some and red to others; the trumpet tones are chiefly yellow; the bass drum is chocolate. This kind of color mania has been pushed so far that the writer of this article was able to purchase in Germany a score of the first movement of Beethoven's fifth symphony, printed entirely in colors without any notes whatever. Some mathematicians have also associated colors with figures.

Summing up these fantasies one may say that as there is a sympathy between the senses of smell and taste, so there may be an occult alliance between the nerves of sight and hearing, but as no two theorists seem to agree in their statements and sensations it may be as well to put their writings under the heading "Important, if True!!"

#### A MUSICAL CONGRESS.

There are rumors of a musical congress to be held in Vienna next year; it certainly is the highest time that some such gathering should be held, for while there have been congresses of physicians, of astronomers, of lawyers, and of almost all the arts and professions, musicians have not yet gathered in an international manner, to unify their art.

The meetings of the M. T. N. A. have been well enough in their way, but they have not taken a broadly international character. Such a congress is imperatively called for, since the art of music has developed and changed greatly in the last half century, and it has become necessary to formulate new rules, to explain new signs, and to make clear the doubtful parts of our notation.

These doubtful parts are many and need a revision that shall have some degree of authority. The subject of slurs alone is sufficient to engage the attention of such a gathering for some time. The slur has come to be employed in music almost too freely and as meaninglessly as a flourish in penmanship. There is no possibility of any music teacher giving absolutely reliable information to a pupil on this subject so long as such

contradictory applications of the sign are permitted in modern notation. The interpretation of the embellishment signs also needs systematizing, and the legacy of these signs which comes to us from a century of weak clavichords and spinets should be at least partially shelved. In the matter of the trill we have most teachers' inculcating the rule of beginning on the principal note, and that prince of belligerents, Von Bülow, stating that it should almost invariably begin on the auxiliary note. The accidental signs are used in a different manner by almost every composer. The sextolet is faultily written even in the popular editions of Mozart. The use of the *appoggiatura* in instrumental music is very irregular and contradictory.

These are but a few of the points which require revision, not by a few music teachers, nor even by an entire nation, but by a consensus of opinion of the leaders of music of the entire civilized world. What a grand addition to the Chicago international exposition it would be to have a great congress of musicians and composers from all countries, and have the first authoritative revision of the laws of modern music take place within the borders of the youngest, but most enterprising musical nation of them all!

#### THE DUTIES OF A CONDUCTOR.

The conductor of the modern orchestra has a manifold task. First of all comes the technical drill, which is the most wearing of all. The ruling of a band of sensitive musicians is in itself not an easy matter. To repress an enthusiastic cellist and cause him to subordinate his phrases to a viola passage which he considers of minor importance, or to subdue an over-zealous trombonist, is not a trifling thing to do. But before even this is done the conductor's work has begun, and he has carefully studied the score that he may have a clear idea of what he intends to do. There is generally an antagonism between the strict conductor and his men, the former desiring too much rehearsal, the latter too little. The discipline of an orchestra should be as rigid as that of a military company, and the distinctions of rank are almost as fixed; it is a matter of infinite importance to the musician whether he sits in the first row or the second, or at the fifth desk or the tenth.

The ideal conductor must not only feel the emotion of a work, but he must be able to express it to his men, by words at rehearsal, by gesture at the concert. The beating of the time is very important, as an indecisive beat will cause the attacks to be irregular. Many composers sin in this respect and cannot conduct their own works with nearly as good results as are achieved by the trained conductor. The signalling of the different entrances of the instruments is another task of the conductor; if the kettle drums have had fifty-seven measures rest, they should count them and know exactly when they are to resume playing, but, as a matter of fact, they rest with calm tranquillity on the shoulders of the conductor, and rely on him to give them the signal to play the first note of their phrase.

These are a few of the chief duties of a modern or-

chestral conductor; to those who imagine that to shake a stick rhythmically over an orchestra is to lead it, they may seem exaggerated, but they are rather under than over-stated. Meanwhile, when one sees a gentleman in the rural districts, swelling with importance because he is shaking the stick in question, and determined to get six entire shakes into each measure of a 6-8 Presto movement, or die, we can but recall the term applied to these *ague-conductors* in Europe; they call them "*Metronomes!*"

#### THE SENSE OF PITCH.

The perception of pitch by the human brain is one of the most wonderful processes of that complex machinery. The thousands of tiny hair-cells which receive the messages transmitted by thousands of tiny (Corti) nerves, prove that the Deity intended humankind to appreciate very minute deviations of sound. It would, however, be a false assumption to argue that these cells prove that man was intended to appreciate music. The rabbit and the cat, for example, have also a tremendous number of these cells which are to give the sensations of various sounds. The probability is that originally these cells, in all their countless number, were intended for man, as well as cats and tigers, to distinguish their prey, and to avoid their enemies, and that music, glorious as it is, is only what is scientifically termed a "*by-product*," that is something entirely apart from the original intention of the organs concerned.

There is no doubt, however, that mankind is more highly endowed in this direction than the lower animals. A carefully trained ear, that is one in which these cells are well-developed, can distinguish deviations of pitch down to a fiftieth of a semitone, thus giving 600 appreciable intervals to the octave, which is probably far beyond the possibilities of the pitch-distinction of a cat or antelope. Beyond this point, however, the human hearing, or rather sense of pitch, cannot go, and a deviation of 1-100 of a semitone between two sounds, although it might be scientifically proved, could never be heard.

Tuners and violinists have generally the most developed sense of pitch, and after these may come the vocalist. The pianist does but little to develop this sense, and many pianists are defective in this respect. The blind are remarkably developed in this respect, and also very frequently possess what is called "*absolute pitch*," or "*positive pitch*," that is the ability to identify any tone immediately on hearing it. On the other hand it must be stated that many eminent musicians are without this important faculty. It can, in a measurable degree, be cultivated by memorizing some single tone and judging of other tones relatively. A residence near East Gloucester, Mass., where there is a whistling buoy sounding "*A*" all night and all day, might possibly tend to such a result, if the aspirant could stand the process.

#### IS HE AN ENGLISH PIANIST?

The following item clipped from an English paper in July, 1880, may be of interest to those who have followed the exhibitions of *Anglophobia* made by the ultra-

Teutonic pianist who captured all the eastern cities of America by his leonine playing:—

"Little Master D'Albert, the son of the famous composer of dance music, recently played before the Queen. His master, Arthur Sullivan, accompanied him, and the remarkable little musician played a program of music selected by the Queen herself. When he played the Rhapsodie Hongroise by Liszt, the Queen rose from her seat perfectly astonished, and stood behind his chair, expressing her satisfaction and her pleasure in the most gracious manner. Little D'Albert is not only a remarkable pianist but the composer of a canon for sixteen voices. He holds the Queen's scholarship in the Kensington training school."

As the statement has gone forth that the great composer-pianist owes nothing to England, and, above all, never learned anything there, it seems only right that the above should be reprinted. A pianist who can play the Liszt rhapsodies well and compose sixteen-voiced canons, is scarcely a neophyte, and it is evident that this musician was not a mere tyro when he went to Germany. Naturally that country gave to him the greatest inspiration, as she does to every earnest musician, yet we think it is very evident that England may claim some acknowledgment from the son who at present seems to scorn her.

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## EDITORIAL PARAGRAPHS.

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By G. H. Wilson.

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Rightly organized and conducted the department of music at the World's Fair it is proposed to hold in Chicago in 1892-93, can be made of incalculable benefit to the art in this country. It is an unfortunate state of affairs that neither the government nor local boards of commissioners which control every department of advice and expenditure include no member who is known as a music lover or promoter of music. This condition of things will make a lobby of some kind more than likely. Two parties will probably arise to urge the importance of music in the general scheme of the Fair; these we will class as the interested and the disinterested. The former will work under some high-sounding caption, appearing to be unselfish in all they propose; they will possess numbers and their zeal will be whetted by the invisible retainer that is usual with paid agents. The disinterested party will work through the better element of the public press to show the high ground music has already attained in this country, the strides which native art has made, and the great good which can be done the American composer by offering some valuable pecuniary incentive for his best work in the higher forms of composition, the result to be made public during the progress of the Fair. Now, it seems to us, the first step towards securing the ideal condition of things the disinterested party desires, lies in the appointment of an associate committee on music who shall be given absolute con-

trol. Only men who have the confidence of the country, who are broad-minded and incapable of being influenced by unworthy and personal appeals, who are familiar with our resources both in men and material, should be called. A large amount of money should be placed at the disposal of this sub-committee who should direct every musical proceeding from the time of the formal opening to the closing hour of the Fair. By musical proceeding we mean everything above the grade of a band concert, control of which may safely be relegated to the sanitary or the committee on entertainment. We are persuaded that there must be band concerts, national and international, but their maintenance must not fall to any of the art committees of the Fair. They can be made a valuable commercial feature but should they overstep and dominate, our opportunity as a country to show foreign visitors what we have achieved in music, what our orchestras are and our choristers, is irrevocably lost, and the Fair, so far as music is concerned, will take no higher ground than the country exposition where both potatoes and cornets compete for premiums.

The first official words concerning music at the Fair have been spoken by Secretary Dickinson who proposes a week of band concerts as a feature of its inaugural; tis true he thinks a large fund will be raised by this means, and like ourselves he may look upon the bands as a purely business feature. We hope so. As a concluding word we earnestly beg the commissioners not to overlook the opportunity which is theirs to place music at the Fair in the noblest light. Let it be shown how our orchestras interpret the music of nations by performing historical programs embracing all schools, call upon our choruses for examples of their admirable training, and first of all seek out the native writer and ask of him new symphonies, new overtures, new choral works, which shall show to the world what we have already accomplished along original lines.

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A curious and threatening figure has appeared on the business side of the horizon of art—it is the mother of the prima donna. Domiciled in some fashionable capital but with eye intent on the golden horde to be won in her own country, this American product is the *ne plus ultra* of the feminine business fiend. She has her *salon* and her retainers. She entertains to the extent of her daring—credit would be a better word—and in her siren way wins to her side the always susceptible press correspondent. Forthwith from her perfumed apartments telegrams go describing the charms of fair Eunice, or dear Amelia; the names of her daughter's admirers come to us in submarine italics, while every little token of royalty, though made light of, is always inserted in the despatches. Some prima donna's mothers are devoid of conscience, truth stands aghast in their presence. They indite falsehood against those whom they would destroy, and over the grief of an honest man give dinners at 40 frs. a plate. Ah! this sort of woman is to be feared; thwart her and she will cover you with calumny, bow to her and no one will try and charm you more.

She is a perilous type of advance agent, this mother of the prima donna.

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The human voice is falling into derision, its cultivation is becoming more and more a matter of theory and experiment, while the graces of the singer are receiving a mistaken admiration which if kept up will confuse the public as to what singing is. There is so much dabbling in vocal study and so little resolute determination to learn to sing that it is no wonder the most popular teachers are those who teach style. Style is the last thing the vocal pupil should take up. Let him give his voice a technique, by months and months of drill refine the natural restrictions to tone which are born with every one of us; then perhaps we may have a modern illustration of the legend which is related of Porpora and a pupil: after working on one page of exercises for four years the pupil asked the teacher (it may not have been the first time) when he would become a singer; the old master said he was already one. Haste is the one thing that stands opposed to perfection in any field of endeavor.

## MUSIC IN BOSTON.

Boston is first to put in motion the pendulum which marks the concert season begun, and is most solicitous of cities that its ebbing stroke be delayed as long as possible, consequently the concert year is two months longer than that of New York and lesser capitals. The Symphony concerts are fairly lunched before the round of club and chamber concerts, pianists' recitals and the entertainments of the unattached party known as "Mr. Miscellaneous" become pressing. This year the first Symphony came on Oct 11. Mr. Nikisch was welcomed at both the Friday rehearsal and Saturday concert by audiences which packed the Music Hall. There was no doubting the sincerity of his greeting. The orchestra numbers a new first horn and the tympani player is also new. Mr. Hackebarth, who succeeds Mr. Reiter, comes from the orchestra of Mr. Seidl, and is in every way a worthy follower of that Pan the Piper. The tympani player has proved himself possessed of Samson's strength, while his method is evidently an embodiment of all that is best in the Delsarte school.

The first program was chosen as a memorial of Otto Dresel, who died in Boston the past summer. He was a musical recluse, formerly a public performer and teacher; a man of conservative habit whose horizon in music had narrow boundaries, within which however he was both prophet and seer. He was a worshipper of the classic masters, particularly Bach, and it is due to his fine taste that many of the younger music-lovers of the town have come to know the composers who were dear to him. Dresel was the friend of Robert Franz. He wrote but little for publication but his arrangement of Beethoven's symphonies for four-hand piano playing, and his additional accompaniments to works of Handel and others, are evidence of fine musicianship. The program was: Overture, "Fingal's Cave," Mendelssohn; Concerto for two violins, in D minor, Bach; Symphony, "Heroic," Beethoven. Mr.

Nikisch had not included Beethoven's "Heroic" symphony in any of last season's performances, so that in respect to interpretation the reading he gave was not familiar. That it proved an inspiring one need not be said; it was perhaps the broadest and most effective the symphony ever had here, the funeral march was so dramatic as to awaken the greatest interest in the coming performance at these concerts of the wonderful dirge from the "Götterdämmerung." The Bach piece proved an archaic novelty of negative interest. It presents the old cantor's art in a fair light, and the slow movement is melodically attractive, but we moderns want vitality, action, force. The concerto was beautifully played by Franz Kneisel and C. M. Loeffler, both artists subjecting their individuality to the placid current of the music.

The second symphony concert was more modern in character. Brahms's second (D minor) symphony; Volkmann's "Richard III" overture, and the Andantino and Scherzo from Tschaiakowsky's F minor symphony, were the orchestral pieces. Volkmann's overture encroaches on the ground of the symphonic poem; its battle section is stirring though its climax is theatric—a dull thud on the tympani which our new drummer made a shot which might have been heard around the world! Volkmann commits the anachronism of introducing a perverted version of "The Campbells are Comin'," a Scotch song, composed in 1568, into an English battle, fought in 1485! But this is only musical license. Brahms's second symphony is genial, genuine and exhilarating music. The first movement is fine in structure and not too elaborate; the slow movement is introspective yet the thought is framed in appealing colors; the *allegretto* is serene and lovely, while the *finale*, with its superb *coda*, is nobly built. Tschaiakowsky's music, separate from its proper sequence, is not so clearly put at a first hearing. There is a tinge of melancholy in the slow movement, which is fluent in expression, but it is not the ponderous melancholy of the Steppes. The scherzo is a clever bit, a sort of perpetual *pizzicato*, while the wind family caper about and interject odd bits of their own; the thing is bright but not symphonic in dignity. The playing of the orchestra was of high excellence; the unity and spirit of the work thus far done augurs a year of pronounced results. The strings are as ever remarkably fine, the wood-wind lacks only a really fine clarinet to be the peer of any similar group in the country, while the brass wind, since Mr. Nikisch unharnessed the tone Mr. Gericke shut out, is wholly satisfying; the horn quartet, after a few more concerts will do admirably. Theodor Reichmann was the soloist at this concert, singing Wolfram's song in praise of love, from "Tannhäuser," and a couple of *lieder*. He sings artistically but is not a good vocalist; his intonation is not always sure and being pre-eminently a singer of the theatre he is apt to exaggerate in purely lyric work. Nevertheless one likes his heartiness and fervor. Reichmann, it appears, always wears a string of medals on his breast and carries a diminutive handkerchief. He was warmly applauded. Mr. Nikisch played the accompaniment with taste. Mme. Marchesi boasts that she taught Mr. Nikisch to play piano accompaniments; if it be true, one wonders why her vocal pupils hav'n't as free throats as her piano pupil has free fingers.

Another happening of note demands place this month, namely, the first Kneisel Quartet concert. The most cultured of Boston music lovers, amateur and professional, is the permanent clientele of the Quartet. The two ensemble numbers in the first program were Svendsen's A minor quartet and Schumann's quartet in the same key. Svendsen does not take

his inspiration wholly from northern skies, although the slow movement of this his first opus has about it an air of the home of Vikings and Sagas. The workmanship of the quartet is neat, and the ideas are plentiful. Schumann's fine work is well known. The Kneisel group retain their quite perfect ensemble and seem to have gained a degree of force which they really needed. Between the performance of the quartets Mr. Reichmann sang three songs by Schubert, to the painstaking piano accompaniment of Arthur Whiting.

G. H. W.

## MUSIC OUTSIDE OF BOSTON.

### THE WORCESTER COUNTY FESTIVAL OF 1890.

The program scheme of the 33d annual festival of the Worcester County (Mass.) Musical Association was:

#### Sept. 22. Afternoon, Organ Recital:

Fantaisie Triomphale, for organ and orchestra,  
Marche Funebre and Chant Seraphique,  
Gavotte in F minor,  
Romanza in D, (new),  
Toccata in B minor,  
Theme, Var, and Finale.

Dubois  
Guilmant  
Martini  
H. W. Parker  
Gigout  
Thiele

Clarence Eddy, Organist.

Vocal Selections sung by Carl Dufft and Mary Howe.

#### Sept. 22. Evening.

Selections from "Israel in Egypt," Handel  
Soloists: Mrs. Johnstone-Bishop, Mrs. Barron-Anderson, Mr. Herbert Johnson, Mr. Ivan Morowski, Mr. C. E. Hay.  
"The Erl King's Daughter," Gade  
Soloists: Mrs. Bishop, Mrs. Clara Poole, Mr. Hay.

#### Sept. 24. Afternoon.

Overture, "In the Highlands," Gade  
Recitative and air, "Waft Her, Angels," from "Jephtha," Handel  
Mr. Henry Beaumont.  
Mad scene from "Hamlet," A. Thomas  
Miss Clementine De Vere.  
Soli for Violoncello:  
Adagio, Bargie  
Petite valse, Herbert  
Spanish dance, Popper  
Victor Herbert.  
Duo, "Pur ti riveggo," from "Aida," Verdi  
Miss De Vere, Mr. Beaumont.  
Symphony No. 3, E-flat, Op. 97, Schumann

#### Sept. 24. Evening.

"The Golden Legend," Arthur S. Sullivan  
Soloists: Miss Mary Howe, Miss Gertrude Edmands, Mr. Whitney Mockridge, Mr. Carl Dufft.

#### Sept. 25. Afternoon.

Redemption Hymn, J. C. D. Parker  
Solo by Miss Gertrude Edmands.  
Conducted by the composer.  
Serenade for string orchestra, Op. 12, Victor Herbert  
Conducted by the composer.  
Recitative, "Now Tremble, Nature," and Aria, "Praise the Redeemer's Name," from "The Mount of Olives," Beethoven  
Mrs. Johnstone Bishop.  
An Island Fantasy, Op. 15, for Orchestra, J. K. Paine  
Conducted by the composer.  
Aria, "Ah, My Child," from "The Prophet," Meyerbeer  
Miss Gertrude Edmands.  
Slavonic Dances, from opus 46, Nos. 3 and 4, Dvorak

#### Sept. 25. Evening.

Selections from "Lohengrin," Wagner  
a. Prelude to Act III.  
b. Bridal Chorus, from Act III.  
c. Elsa's Vision, from Act I.  
Elsa, Miss De Vere.  
Recitative and aria, "Lend Me Your Aid," from "The Queen of Sheba," Gounod  
Mr. Mockridge.

Andante and vivace from Concerto for violin in C, Op. 30, Moszkowski  
Mr. Max Bendix.

Quotet from "Die Meistersinger," Wagner  
Miss De Vere, Mrs. Poole, Messrs. Mockridge, Beaumont and Fischer

Selections from "The Flying Dutchman," Wagner  
Wagner

a. Overture,  
b. Duet, "Like a Vision," Wagner

Miss De Vere, Mr. Emil Fischer.

a. Introduction, fifth act of "Manfred," Reinecke

b. "Loin du Bal," Gillet

Recitative and aria, "E questa Paura," from "Arrigo II." (new.) A. Palminteri

Mrs. Poole.

Selections from "Tannhäuser," Wagner

a. Song of the Evening Star, Mr. Emil Fisher.

b. March and chorus, "Hail, Bright Abode," Wagner

#### Sept. 26. Afternoon.

Overture, "Medea," Cherubini

Prize Song, "Die Meistersinger," Wagner

Mr. Herbert Johnson.

Concerto for piano in F minor, Op. 21, Chopin

Mrs. Fanny Bloomfield-Zeisler.

"Bal Costume," Rubinstein

Bell Song from "Lakme," Delibes

Miss Mary Howe.

Symphony No. 7, Beethoven

#### Sept. 26. Evening.

"Elijah," Mendelssohn

Soloists: Mrs. Jennie Patrick-Walker, Mrs. Clara Poole, Mr. Henry Beaumont, Mr. Emil Fischer. Second Quartet:—Mrs. Bishop,

Mrs. Anderson, Mr. Johnson, Mr. Morowski.

Careful scrutiny of the above will give the reader a good idea of the condition of music in the second city in culture in New England. The festival program of 1890 presented quite as daring a list of choral works as is often the case, while the instrumental portions show only the usual tremulous recognition of the modern men. This is the state of things compared with that in the real centres of music, Boston and New York. Scanning the work of the past six years at these festivals there is noticeable a great advance in taste as illustrated by the miscellaneous programs; a greater catholicity is also apparent in the choice of both choral and instrumental features, recognition of native composers being an especial reason for complement: but it is the opinion of the unprejudiced observer familiar with the tremendous leap music has made in a generation, that the Worcester Festival people are averse to bresting and testing the modern current in affairs, preferring a conservative policy containing no hazard. Yet the acceptance of "The Golden Legend" for performance last year was a sign of progress, and it is significant that the repetition of the work this year was in response to a demand.

The leading choral works of the meeting under notice are familiar enough in this country to justify our omitting all analysis. But towards Handel's "Israel" we bear so peculiar an affection (?) that we beg a jine for it. Mr. Handel's great gift of taking somebody's else tune and in the twinkling of an eye winding an harmonic and polyphonic web about it, has not been equalled. This faculty was not only the rarest among Mr. Handel's many talents, but he exercised it with extraordinary perseverance. "Israel in Egypt" is certainly his *chef d'œuvre* in this respect. It is a monumental pasticcio. Where did he get his material? Oh, early Italian cantatas, youthful works of his own, organ fugues of prehistoric Germans, themes from this and that composer, all went into the vast Handelian melting pot. A "Magnificat" by Erba, published in 1690, and a Serenade by Stradella were very nearly completely injected into "Israel." The passages from the "Magnificat" went into "Israel" with very little change, but Mr. Stradella's tunes were somewhat "worked." Handel composed "Israel" in twenty-four days. As to the choruses, they are majestic, but a sorrier



lot of melodies no immortal composer before or after Mr. Handel ever stole or invented.

The selections heard at Worcester were taken at random from the work and included only six of the double choruses. No oratorio of Handel's can bear this sort of treatment as well as "Israel," for the reason that continuity in the story is not preserved. Recent events in other countries show a tendency on the part of conductors and concert committees to trifle with this work; German societies have been preforming it by inserting liberal extracts from other of Handel's compositions, while in reverant England it was not very long ago that Mr. Barnby permitted all the tenors and basses of his chorus to sing "The Lord is a Man of War," the excuse doubtless being that England is a great maritime power. Handel is one of the group of composers best known in Worcester, and it is safe to say the massive effect of the double choruses of "Israel" will keep his memory green and bring about the performance of the entire work next year.

Sullivan's "The Golden Legend" does not grow on acquaintance; there is skill and taste shown in the orchestration, the choruses have a certain vocal sauvity and some of the airs are interesting and expressive, there are dramatic touches, too, not powerful but significant; but as a whole the cantata, though better known in this country than "The Rose of Sharon" or "The Three Holy Children," is not the equal of either of these in dignity of design or power and beauty of execution. These three works are representative of the best modern English thought in the oratorio manner, Mackenzie's "Rose of Sharon" being the strongest choral work written since the "Elijah." Mr. Parker's "Redemption Hymn" was composed for the Boston Handel and Haydn Society in 1877, when Annie Cary sang the solo part; it is an available and interesting composition of moderate difficulty. Gade's tuneful cantata had not been sung by the society before, and several of the selections upon the Thursday evening program, by some called "Wagner night," were new in Worcester.

The Worcester chorus of 500 voices is a valuable body of singers, the balance of parts is excellent and the tonality is at all times agreeable; this year the sopranos and tenors are stronger than at any time in the past, while the basses have acquired the desired resoluteness. In none of their work during the week was real disaster experienced; there were shaky places and momentary confusion of parts but no glaring gap came to view. So far we can praise the choristers, who are as intelligent as any similar group we know about. But so long as Mr. Zerrahn conducts there will be a lack of finished work. Massive effects in slowly moving choral climaxes are easy enough to gain, especially with full orchestra and great organ thundering an accompaniment; but the quality of expression is the prime object in any and all kinds of singing, and Mr. Zerrahn's big right arm, while it has wrought well all these years, cannot command or bring out the higher expressive qualities which in most large choruses lie dormant.

The orchestra at the festival was chosen from the Boston Symphony band, and its work was of the highest type, though in the purely instrumental numbers not what it would have been under its rightful leader. Praise can be spoken of Mr. Herbert's suite for strings which was new to most of the audience; it shows good musicianship and no little sentiment. The program of Thursday evening lost in dignity by the introduction of the Gillet trifle fit only for a smoking concert or an

entr'acte diversion. Otherwise this program is excellent. Prof. Paine's lovely music was not so well brought out under his own baton.

As to the soloists: Mme. Bloomfield-Zeisler played the F minor concerto by Chopin in a manner deserving all praise; it had symmetry, poetry and a mechanical exposition without flaw. Mr. Max Bendix plays with real elegance of style, the tone is fairly full and the art of the player admirable. Of the singers new in the east Mrs. Johnstone-Bishop showed a good school and a ripe oratorio manner; her voice is somewhat lacking in sympathy. Mary Howe, while she excels in bravura work, sang the music of the part of Elsie in "The Golden Legend" with the sincerest feeling. Miss De Vere is always an artist; she has both brains and voice. Mrs. Patrick-Walker is a Boston taught singer; in "Elijah" her declamation of the recitatives and her delivery of "Hear ye Israel" was fine at all points. Among American dramatic sopranos Mrs. Walker surely ranks first. Mrs. Poole's glorious voice was never more admired than during these festival days, the Palminteri' excerpt proved to be an interesting novelty from sunny Italy—although the subject of the song was tragic. Mr. Mockridge is a good artist, a conscientious, intelligent, safe singer, though some of his vocal habits are open to argument. Mr. Johnson hails from Boston. He is a new comer in the oratorio field and one of promise. He has a fine tenor voice, in the upper portions of a manly quality, and evidently has been a hard student. Mr. Beaumont needs to study the oratorio style, at present he ought to sing ballads very prettily. Emil Fischer's Elijah, after Ludwig's, is the best heard hereabouts in recent years. Mr. Morowski in various ways advanced his position as a singer. A genuine success was Carl Dufft, who had not sung in Worcester before. He has a rich, manly baritone of good range; he made a capital Lucifer. Mr. Dufft vocalizes well and sings with feeling. Though the list of singers numbered no great names it was generally well adapted for the work appointed.

Clarence Eddy's organ playing was artistic and instructive, as fine concert work as one can hear in the country. The Dubois Fantaisie is an important addition to the literature of the organ and orchestra.

The festival was attended by crowds and was the means of adding to the already neat surplus in the treasury of the Association. No report of the proceedings would be complete without recognition of the earnest and untiring efforts of the secretary, who for four days in the year sees the result of his labors during the other three hundred and sixty-one.

G. H. W.

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Mr. Gericke has returned to Vienna at the right moment to do some missionary work if the conclusions of a touring American, are valued, who says:—"Vienna, with a population of 1,000,000 inhabitants, knows nothing of popular symphony concerts, where the masses could be musically educated and refined. The few attempts ever made in this direction have invariably failed, partly for lack of interest on the part of the public, and worse, because of a strong feeling of jealousy, or rather enmity, on the part of the Philharmonics. In view of this, I dare say that in no large city on the Continent are masterpieces of musical literature so little known to the public at large as in Vienna."

## MUSICAL READING COURSE.

REQUIRED READINGS FOR NOVEMBER—VOL. II. KARASOWSKI'S CHOPIN,\* AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

A true and satisfactory characterisation of Chopin is not easily written. His biographers are surprisingly independent in their pictures of him. It seems indeed a little strange that a man who lived so near to the middle of our century should possess so illusive a personality. But Chopin was essentially a musician; his art monopolized his life and the world outside of it was more a dream than it. Chopin did not read; his contemporaries did not influence, they scarcely touched the inner stir and operation of his faculties. His piano's acoustic globe was his world, his style was absolutely his own and his art product absolutely *sui generis*.

No spirit kindred enough to penetrate his secret crossed his way. Schumann might have done so had he known him. Liszt and Madame Dudevant have simply caricatured him. We shall come near to the man himself only as we discover him in his works. But here at once we are puzzled. Greatness and splendor, a magnificent, flexible, gorgeous diction, grace, tenderness, passion, depth, are apparent in them. Now of the apparent Chopin, thanks to Karasowski and Niecks we do know something trustworthy. The former, however, idolizes him, and we find in fact a man not very magnanimous, nor very noble, nor self-sacrificing, nor well read, superstitious, morbid, vacillating, of the very liberal morality of the somewhat odorous *ton* of European society. Here is a confusing contrast. A superficial riddle of the sort appeared in the case of Beethoven, but his letters and the ever memorable will and testament depict in clear relief the great heart that found great utterance in tones. Chopin also has left this great utterance but no satisfactory interpretation in his life or letters.

We frankly confess the difficulty and an occasional poignant dread of somehow making to find our conceived Chopin a dream. But with others who are earnest to see and accept all the truth, we feel more and more strongly that there was a grander Chopin who often woke in high climes all in the light, which never was on sea or land, and then with strong tears (as we know he did) wrote down the vision on which we think we see the Consecration and the poet's dream.

We think this the more that in many of his pieces the outer life he lived seems to be vividly reflected, which if it be true may explain the striking contrast existing between them and other pieces.

We believe, therefore, that Chopin will live. It used to be said to us that his day was passing and that, the craze ended, he would be finally shelved. We do not discover the signs of fulfillment of the forecast. He is better known now, and he has more and more enthusiastic disciples than ever. He is the fountain head of all that is best in the pianism that is being produced today, his influence, if not the inimitable and departed essence of his style, is in it all. He remains and is to be the greatest teacher of the pianoforte student.

\* Price, Postpaid, \$1.00.

The above may be ordered through the HERALD.

## QUESTIONS AND ANSWERS.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding *fingerings*, the *interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

CONDUCTED BY BENJAMIN CUTTER.

W. S.—1. Are the following violin duets classic, valuable, difficult: Pleyel, op 8, and Alard, op. 22?

Ans.—The Pleyel duets are little classics, perfect in form, excellent in workmanship, valuable for teaching, and belong to the second grade. The Alard duets, though of the same grade and good for teaching purposes, do not equal the former in other respects.

2. What is the best edition?

Ans.—We prefer the Litolf. The edition you mention in your letter, with the *ad libitum* parts for viola and cello, is a reprint.

SAVANNAH.—1. In teaching children eight or nine years of age to play the piano, would it be best to teach them the treble first, or treble and bass at the same time?

Ans.—We should take the clefs singly.

2. Please tell me how I can overcome fear of playing before others. I am a magnificent fingerer, finely talented, and play classical music, but am often overpowered by fear.

Ans.—If you are sure of your playing, we see no reason for fear. Keep on trying to overcome this weakness, and seize every opportunity to play before others. A friend of great experience before the public says: "When I am disconcerted or brought out of balance in playing, I at once draw several deep breaths. If I can execute the piece, this seems to carry me over." Try it!!

EXENE.—1. In Cramer's *50 Selected Studies* for piano, edited by von Bülow, Third Book, No. 29, Note 3, what is meant by "binding" the fourth thirty-second note to the first? Can you tell me how it is done?

Ans.—It means that a preparatory study is to be made by playing, independently of all other notes, the last 32nd of one group and the first 32nd of the next. The attention can thus be given fully to acquiring the desired legato.

2. In measure 2 in No. 39, same book, on the first beat, is a quarter note tied over from the preceeding measure and accompanied, in the same hand, by four sixteenth notes, the third of which is the same note as the tied quarter note? How is this third sixteenth note played?

Ans.—It must be struck, notwithstanding the tie on the quarter note.

3. In Czerny's *Etudes* for piano, Op. 299, No. 16, Book Two, is it best to practice the given fingering, or would it be better to finger it like the simple chromatic scale, as Plaidy advises?

*Ans.*—If the fingering is by Czerny, use it. If not, let us know, naming edition.

4. What octave studies do you recommend after Czerny's *Six Octave Studies* for piano?

*Ans.*—We are unacquainted with Czerny's work. Surely Kullak's *Octave Studies*, being so much more modern, cannot fail to help you very materially.

O. S. C.—1. Who introduced the springing arpeggio bowing into violin playing?

*Ans.*—This is difficult to say. It may have been used before Haydn's time, but in a review of some violin concertos by one Krommer, Haydn's contemporary, the works in question are commended for employing the "new springing bowings." The French-Belgic school, which sprang up soon after, and also Paganini, seem to have done more with all these bowings than did the German or the old Italian schools.

2. My little girl has a small hand and cannot play on my full-sized violin without difficulty. What shall I do? Let her try to stretch her band?

*Ans.*—No. The undeveloped hand should have an instrument fitted to its size. The fourth finger should fall easily on its place. There are of course exceptions, but this is the rule.

PHIL.—I have found a passage in a Czerny study where two notes are tied in an inner voice while the melody moves in 16ths above the first tied note and finishes over the second. This second tied note has a fingering. I think it should belong to the first note of the tie? Am I right?

*Ans.*—It may mean a change of fingers on the second note of the tie.

G. G.—Please grade the following anthems, published by Novello, Ewer & Co.:—*Blessed are they that dwell in thy house*, Tours; *O Lord, have mercy*, Vincent Morgan; *The Wilderness*, John Goss.

*Ans.*—These are of medium difficulty.

S. N. A.—Will you kindly explain the time of the quarter notes in the second part of the *Kamennoi-Ostrow*, 23 measures from the *piu mosso*.

*Ans.*—Count the preceding measures in half-notes in *alla reve* time, and roll up the arpeggios, bringing the final notes on the proper first count.

PROVIDENCE.—1. How shall I count the following: in common time, four eighth notes on the first and second beats, and three quarter notes on the third and fourth beats.

*Ans.*—Give up counting four in the measure; count *alla breve* time, two half-notes, and play the three irregular notes as a triplet.

2. Does Emery's *Harmony* explain the formation of major and minor scales?

*Ans.*—Yes, though it does not mention the natural minor scale called by some the normal minor.

TEXAS.—1. In Chopin's Op. 10, No. 12, Litolf Coll., 52nd measure, do the figures 3 placed over the third and fourth counts signify triplets? If so, how shall I play the notes in right hand with those in left?

*Ans.*—They signify triplets. You have, consequently, three notes against four. Practice each hand separately, then combine the hands.

2. In the three Etudes contained in this same first volume, how should the ninth measure of No. 1 be played?

*Ans.*—Here we have four notes against three. Do as recommended above.

## MUSICAL MENTION.

### NOTES.

Authentic information comes from Bayreuth concerning the performances next summer. It has been decided to add "Tristan and Isolde" for three times only, to the list of works already named. The calendar so far as completed is: "Parsifal," July 19, 23, 26, and 29; August 6, 9, 12, 16 and 19; "Tristan," July 20, two performances to be announced: "Tannhäuser," July 22, 27, 30; August 3, 10, 13 and 18.

Leipzig is to be the first town to erect a monument to Richard Wagner. A sketch for a monument has been made by Professor Schaper, a distinguished Berlio sculptor, and this has received the approval of the committee appointed to manage the affair. The statue will be placed somewhere in the immediate neighborhood of the Old Theatre. It is, of course, fitting that the composer's birth-place should be the first town to erect a statue in his honor.

It is said that before signing her engagement for twelve performances at \$5,000 each in St. Petersburg, Mme. Patti refused Mr. Abbey's offer of \$150,000 for thirty operatic performances in America. One of her conditions in accepting the Russian contract was that she was not to attend a single rehearsal.

The season of the Royal Choral Society, London, will be inaugurated at the Albert Hall, on November 12, with "Elijah;" Bierloz's "Damnation of Faust" will be given November 26; Mackenzie's "Rose of Sharon," December 19; "Messiah," January 1; "Israel in Egypt," January 22; "Redemption," February 11; "St. Paul," March 11; "Messiah," March 27; "Mors et Vita," April 15, and Sullivan's "Golden Legend" on May 6. Among the soloists engaged are Meses. Albani, Nordica, Cole, Wilson, McIntyre, Williams, Schmidt and Swiatloffsky, and Messrs. Lloyd, Davies, Mills and Henschel. Mr. Barnby is the conductor.

Bulow's scheme for the Berlin Philharmonic concerts is as follows: Beethoven's symphonies, C minor, F major, B-flat major and C major; Schumann's first symphony and Schubert's unfinished; a Haydn and a Mozart symphony; Mendelssohn's "Scotch," Raff's "Lenore," Brahms's C minor, and a new symphony (name withheld); Dvorák's fourth symphony in E major; Richard Strauss's symphonic poem, "Todt und Verklärung;" serenade by Robert Kahn; rhapsodie by Svenden; compositions by Rubinstein, Goldmark, Saint-Saëns, Lalo and Massenet. Wagner will be represented by preludes from "Parsifal," "Lohengrin," and "Tristan," the overture of "The Flying Dutchman" and the "Faust," overture.

Six. Sonzogno has commissioned the well-known journalist, Berggren, to translate the libretto of Mascagni's "Cavalleria Rusticana" into German; the opera will be given in several important German theatres this month; the Opera of Vienna awaits the proofs of the translation in order to decide whether it shall be given in the Austrian capital or not.

For the production of "Lohengrin" at Nantes the management has secured the superb scenic accessories prepared for the unfortunate performance of the opera at the Paris Eden Theatre under M. Lamoureux.

The management of La Scala, Milan, desiring to engage Signor Tamagno for Mascagni's "Cavalleria Rusticana," the artist asked 4,000*l.* for fifteen performances, and named also a condition that he should sing in some other opera selected by himself. The terms were not accepted.

The incidental music to "Ravenswood," (as Mr. Irving's Lyceum version of "The Bride of Lammermoor" is called) was composed by Dr. A. C. Mackenzie and consists of a prelude and three interludes, severally designated as an allegro in B-flat, andantino in B minor and a courante in D; these four numbers may be performed in the concert hall as a suite.

A publication of interest to organists is a "Guide to Organ Literature," recently published by Kothe & Forchhammer. It contains a very exhaustive catalogue, not only of compositions for organ alone, but also of works for voice and organ, for organ in conjunction with other instruments, transcriptions for organ and theoretical works and essays concerning the organ. Herr Forchhammer concludes by recommending the compositions of Guilmant and Widor as models for German organists to follow, a very flattering testimonial to the artistic merit of those eminent French masters.

Berlioz's "The Damnation of Faust" will be one of the principal works to be performed by the Berlin Wagner Society during the coming

winter. This will be the first time of the work being heard, in its entirety, in the German capital.

The fifth part of Edward Hanslick's "Modern Opera" has just been published by Paetel of Berlin. It contains essays upon Wagner's opera, "Die Feen," his symphony and his correspondence with Liszt, as well as a variety of articles on Brahms and others.

The performances at the Royal Opera House of Berlin may now be heard through the telephone, several instruments having been fitted up in a building called the Urania, distant about three kilometres (or nearly two miles) from the theatre. The singing is heard with great distinctness, the dialogue is less clear and the orchestral part comes out worst of all, only the loud passages being really heard at all, and in them chiefly the violins and trumpets. It is expected that this shortcoming will soon be remedied, and, if this can be done, the experiment may then be regarded as a perfect success.

Villers Stanford is at work on a new oratorio entitled "Eden," which he intends to complete in time for production at the next Birmingham festival; the book by Mr. Bridges, founded on Milton, is divided into three parts, "Heaven," "Hell" and "Earth," the principal rôles being Adam, Eve, Satan, the Angels of the Earth, of Poetry and of Music.

A correspondent writes from Prague regarding the Russian composer Solovieff's opera "Cordelia," produced in the vernacular at the Opera House:—"The music is admirably adapted to the situations; it is elevated in character and while the orchestration is Wagnerian, the melodic invention makes you think of the maestri of the Italian school. The choruses are excellent. The composer, who attended the first performance, was tendered an ovation of proportions rarely extended ere this to any musician."

MacMillan & Co. publish an "Index" of Grove's Dictionary of Music and Musicians, compiled by Adela H. Wodehouse. This index forms a valuable addition to the work it accompanies, assisting as it will the student in his references to the dictionary.

Servais, the conductor at La Monnaie, Brussels, proposes to arrange his orchestra after the fashion of the Munich Opera. The violins will extend over the full width of the musicians' quarters, running diagonally from the base of the footlights at the left to the end of the railing at the right. The bases will be placed against the stage and extend over the full width of the house. The conductor, seated in the centre, will have his violins and 'cellos at his right and the brass at his extreme right, except the tubas, which, with the harps, will be at the extreme left; horns and wood will be at his left, so as to balance the 'cellos.

A correspondent of the *Gazette Musicale*, speaking of Miss Sanderson, in connection with the performance of Massenet's "Esclarmonde," at the Brussels Monnaie, says that she is admired for her phenomenally high notes and "above all for her personal beauty and the richness of her costumes!"

Died, on the 16th. inst., at Bad-Pyrmont, Ludwig Deppe, a piano teacher of considerable repute. Deppe, who was born November 7, 1828, after studying music under Marxsen, settled down at Hamburg as a teacher, founded a singing school, and conducted orchestral concerts; in 1872, he moved to Berlin, and through the influence of Count Hochberg was, in 1884, appointed conductor of the opera; this post he held for two years, but with no great success. Deppe is best known to the world through the enthusiastic eulogies of Miss Amy Fay (in her book "Music-Study in Germany.")

The Rubinstein International prize of 10,000 francs. has been awarded. The prize required of competitors a concerto for piano and orchestra, one piece of chamber music and some lesser piano pieces; to gain the whole sum offered the successful composer must also be a pianist of more than ordinary ability. Any one could compete, but out of all Europe and America only two Italians presented themselves. One, Ferruccio Busoni, achieved a great triumph before the adjudicators, among whom were Rubinstein and Asger Hamerik of Baltimore. Busoni's contributions were a concertstück, a sonata for violin and piano, a cadenza to Beethoven's fourth concerto, etc. Alex. McArthur, one of Rubinstein's household, writes that the concertstück is written in a learned and musicianly style, and is brilliantly orchestrated; that the sonata is a work "written for all time," saying: "The jury and Rubinstein listened to it entranced, for not only is it original, beautiful, the harmonies are striking and clever as Wagner's own—a great saying this, but I say it unhesitatingly—and the whole workmanship artistic, but it bears on it in every bar the stamp of genius." The cadenza, Mr. McArthur says, "is simply without rival the best ever written, and the lofty Beethoven spirit in which it is written leaves it unique and superb." It would appear that

Mr. Busoni was possessed of something more than talent. There were six candidates for the piano prize, which Busoni, in the opinion of Mr. McArthur, would have won if his nearest competitor had not been a Russian and a little younger in years. Busoni is twenty-four, and will, for a time, teach in the conservatory at Moscow.

The season's scheme at London Crystal Palace, where the concerts began the 11th. inst., include among the instrumental novelties Dvůřák's new symphony, No. 4, in G; a 2nd symphony in E minor by Mr. Edw. German; an overture to "Antony and Cleopatra" by E. S. Smith; Mr. Cliff's "Cloud and Sunshine;" Dr. Mackenzie's Music to "The Bride of Lammermoor;" Miss Ellicott's "Dramatic Overture;" and ballet airs from Saint-Saëns's "Ascanio" and Goldmark's "Merlin." The choral works include Grieg's "Olaf Trygvason;" "La Mort d'Ophélie" for female chorus and orchestra by Berlioz; Dr. Parry's "L'Allegro ed il Penseroso," and McCunn's "Cameronian's Dream." Among the singer's engaged are Mmes. Valleria, Tavary, and Schmidt-Köhne, Miss Macintyre, Mr. E. Lloyd, Mr. Henschel, and other well-known artists. The solo instrumentalists include Miss Fannie Davies, Mr. L. Borwick, and Messrs. Paderewski, Sapellnikoff, Stavehagen, Emil Sauret, Klengel and Hollman.

Antiquaries in music should read the article on "The Recent Discovery of Egyptian Flutes," in the *Musical Times* for October.

Le Menestrel announces the immediate issue by Breitkop and Härtel of two unpublished works by Beethoven—an arrangement for pianoforte only of the Pianoforte Concerto in E-flat, and, in full score, the first movement of a Pianoforte Concerto in D, presumably that which Beethoven is known to have begun subsequent to the completion of the "Emperor."

From the first annual report of the Royal Academy and Royal College of Music, London, we cite the result of the examinations:

	Examined.	Passed.
Theory	110	27
Pianoforte	666	327
Organ	19	13
Violin	43	25
Violoncello	1	1
Harp	1	1
Singing	64	37

## HANSLICK'S FEUILLETON.

### "THE BARBER OF BAGDAD,"

(Translated for the MUSICAL HERALD, by L. ISABELLE GILES, from the Vienna New Free Press of October 7, 1890. This translation is copyrighted and permission to reprint is withheld.)

It occurs once in a while, even in an artist's life that the first failure is transformed after years into a brilliant success. If the public comes in course of time to believe that base injustice has been experienced by an artist, it takes good care to compensate a hundred fold for its former detraction, and exalts its appreciation to glorification.

To the first period, that of willful disregard or condemnation, succeeds generally an epoch of over-valuation and only after this, a later, third phase restores the perfect equilibrium. From all that may be read to-day concerning Cornelius—and there are entire pamphlets—it appears that public opinion is still in the second stage, that of over-valuation, for instead of looking upon him as an ingenious, delicate and amiable artist, he is proclaimed as one of the great immortals, as a native genius. The mighty noise with which the "Barber of Bagdad" came to the world in Weimar, will be remembered. It was the noise of a clattering downfall. Liszt,

who in 1858 fondly studied and directed the first opera of the young Cornelius, was himself so offended by the thoughtless inappreciation of it, that he immediately resigned his position at the theatre. So wide resounded the fall of this work that for two decades every theatre director timidly avoided the "Barber" as he would have done a loaded bomb.

And how should it not have created surprise thirty-two years ago—a comic opera which clothed Wagner's massive, complicated frame work with the light matter of comedy and imposed upon the hearers a most unusual mental exertion! One could almost call the "Barber of Bagdad" the modest precursor of the ten years younger "Meistersinger." The public once reconciled to the "Meistersinger," whose style resembled that of comic opera as fresco painting resembles miniatures, the theatre directors remembered the "Barber of Bagdad."

Unfortunately Cornelius himself did not live to see this sudden and happy change. His "Barber" however has come to life again and today exercises his merry profession on all the leading German stages. The royal Opera house of Vienna has now also taken up the "Barber" and has done wisely.

The work deserves it for its own sake. Moreover it evidently answered to the wish of our public, who appeared most favorably prepossessed at the representation. They immediately received with almost surprising jubilation the overture—in my opinion the weakest part of the opera. It was noticed during this storm of approbation that the Wagnerites had their hand, or rather their hands, in the performance. The overture, mixed up from all possible themes of the opera, gives the impression of being minced, hacked, formless, overburdened.

In the symphonic frame the composer manifestly finds himself uncomfortable and nervously excited; he changes motive, melody and measure at every instant, like a bird on the rounds in a cage. Also in this his talent betrays relationship with Wagner's; like him Cornelius required the words (and, wherever possible, his own poetry) as a support for his musical inventions and forms. Cornelius, like Wagner, did not devote himself entirely to music, but wavered between poetry and music. "The poet in me" he writes "was born amidst intense sufferings; the musician was a child of sorrow from the beginning; then, however, came the child of joy which embraced all that was best in the others, and smiled at the world with free, artistic mien. This was the poet-musician." The weakness of such a double being shows itself in the Overture, his strength in the opera itself.

At the rise of the curtain we see the young Nureddin lying ill upon his divan, surrounded by mourning servants. He is consumed with longing for Margiana, a beautiful being residing opposite, whom he knows only from the window. Probably he would die a pitiable love-death did not Margiana's companion, Bostana, (Fraulein v. Artner) save him with the joyful message that her lady awaits him. The happy man sends in haste for a barber to come and adorn him for this visit. The Barber, (Herr Grengg) appears, a worthy old man with the extensive name Abul Hassen Ali Ebu Bekar, and still more

extensive speech. As he, instead of shaving, talks unceasingly, the impatient Nureddin orders his servants to turn the old man out of the house. The Barber, however, armed with his razor, chases them and puts them all to flight. Nureddin now falls back upon prayers and flattery and is at last shaved according to his wish. The work completed, however, the Barber refuses to leave the room and insists upon accompanying Nureddin to Margiana's. In order to free himself of this troublesome being, Nureddin causes the Barber to be thrown upon the couch and loaded down with cushions while he himself hurries to his rendezvous.

The second act is enacted in the house of Margiana, (Fraulein Beeth.) Her father, the Kadi Mustapha, (Herr Schmidt) who wishes to marry her to a rich old merchant, has just had the bridal presents of the same brought in a large chest when the Muezzin calls to prayers. The Kadi hurries to the mosque and the longed for Nureddin is able to enter. Scarcely have the two lovers finished their duet when they hear a noise and cries; the Kadi has returned. Nureddin, to whom there remains no time to fly, is hidden by the young ladies in the great trunk. Permit us here to make the observation that we have never yet in an opera seen a roomy chest brought in and cautiously put down, without soon after somebody being hidden therein. In the "Barber of Bagdad," therefore, this jest is only moderately surprising. Abul Hassen, sneaking about the house, hears the noise and believes Nureddin has been murdered by the Kadi and is lying as a corpse in the chest. All sorts of people crowd in and raise a great howling which finally entices the Kalif to the scene. Sage, like all opera Kalifs, he falls upon the brilliant idea of opening the chest to see what is inside. Nureddin lies really unconscious in the trunk, but recovers by degrees and receives the hand of Margiana through the mediation of the Kalif.

It would really not be immodest if somebody should find this subject matter rather meager for an opera of two long acts. Liszt himself was not pleased with the libretto. The art of the composer has been able, however, in a great measure to help us over the monotony of stationary scenes—in a great measure, still not always. The very slight interest of the action and the unavoidably long extension of single scenes form the most substantial objection which arises to the work. But if Cornelius chose the material (from the Arabian Nights) without sufficient regard for spirited action, he still betrays in its treatment a fine poetical talent. Throughout he understands how to maintain successfully the figurative style of speech of the Orient, and to give, by an ingenious play of rhymes in the role of the Barber, the national coloring and a truly comical effect. This Barber, titular hero, heart and soul of the opera, is an entirely new, original figure. He reminds one in his amusing solemnity of Bodenstedt's delicious Mirza-Shaffy, in his rhyming propensities, of Rückert's Abu Said. The "Barber of Bagdad" forms a kind of opposition character to Rosini's Barber of Seville. Both are prattlers; Figaro, a young droll, Abul Hassen, an old man, pedantic, pa-

thetic. As poet and as composer, Cornelius has shown originality and humour in the character of his Barber.

If we hastily review the musical course of the opera we immediately linger with pleasure by the first softly-flowing chorus "Sweet Slumber Lulls Him." We are less satisfied with the monologues which follow, wherein Nureddin expresses first his despair and then his rapture. The song loses itself too often in declamatory phrases, and suffers moreover from the restless disquiet and unceasing change of coloring in the orchestra. Very pretty is the little duet, conducted in strictly canonical fashion, between Nureddin and Bostana, and splendid the entrance of the Barber ("My son, may Allah here ordain, His peace on earth for thee to reign.") The comical pathos of the melody gains through the measured fall of the rhymes a peculiar charm. Also in both his accounts of the six brothers there lurks an involuntary, native strain of gayety. To the allegro movement "I'm an Academician, Chemist and Physician," the same praise can not be given; it reminds one too much of older examples. In the shaving scene proper, the vigorous Abul Hassen enlivens us by many successful bits of acting; still, a more concise treatment of this unmercifully long-drawn-out operation would certainly prove an advantage. Cornelius encountered here a thoroughly difficult task; he must represent a solemn prattler who bores Nureddin to desperation, and who shall not bore the public. For a long period Cornelius solves this problem successfully, but not quite to the end. Just where he seeks by the introduction of the exciting chorus-scenes to effect a powerful contrast to the uniformity of the shaving scene, he falls into the opposing error. I refer to the two choruses of servants, who undertake the attack upon the Barber. In both cases the music is too noisy and spectacular; their immoderate exaggeration perverts the intended ludicrousness into roughness. What an uproar in order to put a barber out of the door! The skill in fine counterpoint which the composer here uses (as also in the people's scene in the second act) remains to a great degree "music for the eye;" that is, a tid-bit for the readers of the score! During the performance they are stunned by the orchestral avalanche. It must be added that the second chorus of servants let loose upon Abul Hassen is really only a duplicate of the first; a repetition of the same situation. It therefore finds an audience which has already become insusceptible and inattentive.

The second act begins very prettily with a duet by the two ladies ("He comes") which the admittance of the Kadi extends to a trio. Treated mostly as a fugue it nowhere gives the impression of being stiff or overwrought. The trio belongs among the most charming and original pieces of the opera. Three Muezzins behind the scenes give, from varying distances, the call to prayers; both women with the Kadi take up the melody (probably originally Arabian) which is finally spun out still more intricately by the orchestra until the entrance of Nureddin. The avowal of love by this fiery adorer and his duet with Margiana somewhat disabused me; the strong sentiment of passion, force, and novelty are

lacking. Here, where renouncing a complicated accompaniment Cornelius wishes to influence purely by melodious thoughts, he loses all originality, and when he causes the two lovers to sing more than forty measures in unison, he loses himself, and the audience its interest. The complaint of Abul and of the chorus of men, which grows to loudest lamentation when joined by the mourning women, oversteps all bounds according to my perception—as does also the scuffle over the chest, which is pushed and pulled about unceasingly. Happily, the long-postponed development is crowned by a final song which, regaining the style of the first act, leaves us in proper spirits and most favorably impressed. It is Abul's homage to the Kalif "Glory to this house, for thou enterest, Salamaleikum!" This ingenious and tuneful production surprises one especially by the rich changes of harmony in the refrain "Salamaleikum!" each time taken up by the entire chorus.

When Cornelius declares in a letter that his formation of melodies "has something of Wagner's manner without being dull imitation," it is the truth. He follows Wagner only a little more closely than Herrmann Götz in the "Taming of the Shrew." Many parts of the "Barber" stand entirely on the plain of the old operas, as for example the trio "He comes." Quite Wagnerian on the other hand are the declamatory treatment of all of the not purely lyrical portions, the preference for inharmonious and hardy modulations, and, above all, the management of the orchestra, which plays a very important and often, in the "Barber," the most important part. The instruments are continuously in most ardent discourse, executing more fully, explaining, picturing, contesting what is sung above them. The attentive musical expert becomes deeply engrossed and excited by this richly changeful orchestral detail—unless he is suddenly overcome by the idea that he is sitting on a lively ant-hill.

The "Barber of Bagdad" contains no direct "reminiscence" from Wagner, but it is throughout a great reminder of Wagner. The entire score, is, as it were, impregnated with Wagner, with Wagner and Berlioz whose "Roman Carnival," not to be mistaken in the overture, echoes word for word at times. Cornelius so far coincides with Berlioz also in the nature of the effect produced, that the "Barber," like "Beatrice and Benedict," is more interesting to the musician than satisfying to the general public, and rather offers intelligent incitement than imposes a direct result. If we had nothing but the operas of Berlioz, whose importance lies in symphonic music, we should be obliged to rank Cornelius as his equal at least. Compared with "Beatrice" the "Barber of Bagdad" seems to me the better comic opera. As I have said, I am unable to perceive in Cornelius a strong native genius; least of all is he original and inventive in melody. He has, however, a fine, active and delicately perceptive mind, and understands how to adorn even a common thought by piquant rhythm, interesting orchestration, and skill in harmony and counterpoint. Of sharp spices, among which we count the very frequent change of tempo, he likes to take a handful. The whim-



sical and overwrought is often to be found, but never the really trivial. We have laid stress upon the gems of the opera from a sense of duty. What, however, seems to us still more valuable is the current of amiability and good humour which flows uniformly through the whole.

The Viennese production of this novelty being adjudged as excellent, the difficult task of opposing this praise weighs all the more heavily. That Director Zahn held more rehearsals of this little comic opera than of Rubinstein's "Nero" in five acts, is significant. The orchestral score which, as already remarked, belongs among the most difficult and captious, was brilliantly rendered under Hans Richter's leadership. The choruses were wonderfully controlled; never have we heard from an opera-chorus such soft "piano," such delicate "crescendo" and "diminuendo" as in the introduction, "Sweet Slumber." Of the soloists no great exertion or courage is required, but, what is more rarely found, a perfectly exact and yet free rendition of a style of song to which they are quite unaccustomed. Exquisite declamation, uncomfortable and dangerous entrances and intonations, the harassing 5-4 and 7-4 movements, a very fine congruity of song, speech and action in every phrase—these are things with which the difficulties of many a grand opera cannot be compared. And these demands were fulfilled in a surprising manner. Before all, we must mention Herr Schrödter. As singer and actor he may count Nureddin among his best roles, and it is well known how large the number of these is. Fraulein Lola Beeth and Fraulein v. Artner rendered their thankless parts with praiseworthy diligence and success. The most difficult falls to the bearer of the title role. The Barber must act thoroughly ridiculous and yet remain sympathetic to us on account of his old age, his childish naïveté, and his devotion to Nureddin. The part calls for a specially fine vocal technique and also for a highly perfected talent for acting. Herr Grengg does not fill these requirements as completely as Herr Gura of Munich, whose Abul Hassan may be called classical, but he brings to the role a wonderful capital of voice and sings certain passages with great effect. The not always harmonious details of his conception (of which we will give as an example his frequently too youthful and violent movements) Herr Grengg will mould in the course of the succeeding performances into a uniform character-portrait. The public bestows upon the opera and the entire company its warmest appreciation. How sad that Cornelius himself should not live to see this production, this success! Whoever knew personally the amiable, good-hearted man (whose enthusiasm for Wagner never made him uncharitable or disagreeable towards those holding other views) might well say that yesterday's delightful evening yet lacked the best of all.

The *Ménéstral* charged Hans Richter with contempt for the French school because he conducted "Carmen" with his left hand, while it is his habit when directing the music-dramas of Wagner to use his right. Richter replied that the operas he and his orchestra knew best

he conducted with his left hand because it was easier, less fatiguing, etc., an explanation wholly sensible. The little breeze thus created may lead to a new classifications of operas; in future dictionaries, along with a clearer explanation than now exists of the terms *pizzicato* *ostinato* and "wind staccato" we may find Smith and Pettengill set down as left-handed or goat composers, while Sudds and Leggett are among the sheep on the right.

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## N. E. CONSERVATORY ITEMS.

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On Tuesday evening, September 30th, Mrs. Alice Freeman-Palmer, formerly President of Wellesley College, addressed the students in Sleeper Hall, on "The Moral and Social Side of School Life." The possibility of losing their individuality and personal development by being in a large school, was presented, but with care, any such tendency would be averted. The lecturer claimed that the opportunities for intellectual and moral cultivation, if properly seized, were commensurately large. Where so many young ladies were together from all parts of the world, one could almost have the advantages of foreign travel, without going abroad, by choosing friends judiciously. Students were advised not to form in cliques, but to broaden their sympathies and their social intercourse, and thus secure to themselves a much greater benefit from their time in the Conservatory. After the lecture an informal reception was held in the parlors, where many of the students embraced the opportunity of making the acquaintance of Mrs. Palmer. Several of the Trustees, with their wives, were present, and together with the ladies of the Home, assisted in the social pleasure of the occasion.

Our students were favored on the morning of Oct. 7th with a brief address from Dr. Bashford, an alumnus of Boston University and President of the Ohio Wesleyan University. He spoke, at the close of the chapel service, a few brief and fitting words regarding the call of the present day for breadth and comprehensiveness in culture, and gave the young ladies some very excellent advice; all of which emphasized what is becoming more and more apparent every day, viz., the wisdom of Dr. Tourjée in associating the various departments of Art study, and especially in affording facilities in the department of General Literature, for that culture and development in general intelligence that specialty studies do not supply. It is to be noted in this connection that work in literary lines is becoming more and more popular with students of Music and the Fine Arts, and the literary requisitions for graduation are taken up with ever increasing avidity; and we are prepared to say that the day is rapidly dawning when musicians and artists will not suffer the opprobrium attaching to narrowness and inadequacy, but will take and maintain their place with college bred men and women in college work.



The friends of Mr. J. Harry Wheeler will extend hearty sympathy to him in the recent death of his wife, who, for a long period, has been an invalid and a great sufferer.

On Tuesday evening, Oct. 14th, we were favored with a very delightful lecture by Rev. J. W. McCammon of Boston University upon "American Authors, their Homes and Haunts." Mr. McCammon's style as a public speaker is all that could be desired, and his subject matter was certainly interesting. Men reveal themselves no more truly anywhere than on the home-plane, and the hearth-stone chronicles some delicate phrases of character that are never revealed beyond the firelight. By the aid of a splendid series of stereopticon views, we were enabled to visit the nooks and crannies where these prophets and seers have revealed their innermost and best selves to those who have lived with them and loved them, and we are sure that none went away without having gained a knowledge of our home poets so much of the nature of a personal acquaintance as to make them and their work far more interesting ever after. We can speak in unqualified terms of commendation and approval of Mr. McCammon's lecture. It was not only interesting and entertaining, but educational and stimulating.

It is pleasant to note the flourishing condition of the School of Elocution. The number of pupils in this department is larger than on any former year since the organization of the school. Its progress was strongly emphasized in the opening entertainment given September 23d by several of the advanced pupils. The excellence of their work speaks clearly of the intelligence and energy of Professor Kelley, under whom the school is conducted. As an introductory number to the program, which appears elsewhere, Professor Kelley gave a scholarly reading of selections from "The Prisoner of Chillon."

Mr. Elson has calls to lecture in a number of cities in the west and south during the season, and will make one or two trips in response to the same.

Dr. Tourjée has gone to the Sanatorium at Danville, N. Y., to spend a few weeks, hoping to realize more rapid improvement thereby. The many expressions of affectionate interest and inquiry which reach here from old students and others, touch him deeply and he would assure all of his best wishes for them and their welfare.

Unusual interest was manifested in the soirée on the evening of the 23d, in view of the fact that Messrs. Klahre and Schulz, who presented the program, made their first appearance on that occasion as representatives of the Institution, to the faculty of which they have recently been added. Mr. Schulz's professional ability as a 'cello virtuoso and member of the Symphony Orchestra, is already well known to the Boston public, and we need not say that his playing, no less than Mr. Faelten's artistic accompaniment, was expressive of the highest standard of the art. Mr. Klahre, whose services were secured in view of Mr. Bendix's late illness and resignation, is a comparatively young man who nevertheless

has won an enviable reputation as a pianist and teacher in New York. His style is characterized both by breadth and brilliancy, and he certainly takes rank as one of the most promising artists of this country. His numbers were very favorably received and at the close of the program—which see elsewhere—a very pleasant and cordial reception was tendered the gentleman by the faculty, students and friends. Of Mr. Klahre and his history we shall speak further in the next issue.

## CONCERTS.

Sept. 23. Entertainment by the School of Elocution. Program: Passages from "The Prisoner of Chillon," Mr. Kelley; Women all at Sea, Miss Mary E. Rayner; "That Old Sweetheart of Mine," In the Usual Way, Miss Agnes B. Yale; The Boat Race, Miss Rayner; The Innocent Drummer, Mrs. Bond; Physical Expression and Art in Action, (Original Studies by Prof. Kelley) With Drapery—Miss Myrtle Gaige, With a Sword—Miss Adelaide Scriber.

Sept. 25. Pianoforte Lecture Recital by Edward Baxter Perry. Program: Sonata, B-flat minor, op. 35, Allegro, Scherzo, Marche Funèbre, Presto, Chopin; Der Erlkönig, Schubert-Liszt; Kamenuoi ostrov, Rubinstein; Staccato Etude, Rubinstein; Die Lorelei, E. B. Perry; Tarantelle, F. L. Morey; Nocturne, "The Night has a Thousand Eyes, F. Dewey; Polonaise Héroïque, F. Dewey.

Oct. 2. Organ Recital by Mr. Henry M. Dunham, assisted by Mr. W. H. Dunham. Program: Overture to Samson, Handel-Best; Sonata, in G minor, (Adagio and Finale) Diemel; Alor che sorge astro lucente, "Rodigo," Handel; Adagio in B-flat, Mailly; Festival March, Dunham; Variations on "God Save the Queen," Rink; Love Song, Rotoli; Hindoo Song, Bemberg; Prelude and Fugue in A minor, (adapted for organ and pianoforte (four hands) by H. M. Dunham. The pianoforte part played by Madame Dietrich Strong and Mr. J. Wallace Goodrich.) Bach

Oct. 9. Soirée Musicale given by the Faculty. Charles Mole, flute; A. Goldstein, contra basso; Emil Mahr, violin; Carl Faelten, pianoforte. Program: Introduzione e rondo brillante, B minor, for pianoforte and violin, Schubert; Songs for Tenor: Sereuade, Chadwick, Amami, Denza; Concertino, No. 6, F major, for flute, Maestoso Martiele, Cazone Napolitana, Saltarello, Demersseman; Duo concertante for violin and contra basso, Allegro Maestoso, Molto Cantabile, Finale, Botessini; Waltz and Scene from opera "Faust," (Pianoforte transcription by Liszt) Gounod.

Oct. 16. Organ Recital by Mr. George E. Whiting, assisted by Signor A. Rotoli. Program: Prelude and Fugue on B. A. C. H., Liszt; Adagio from Sonata in G minor, Merkel; Air, "Cujus Animam," from Stabat Mater; Andante and Finale, (4th Organ Symphony) Widor; Chorus of Fairies, "Round about our Monarch's bed," (Oberon) Quartet, "O'er the dark blue waters," Weber; Air for Tenor, Jerusalem, Gounod; Fantaisie, F major, Theme with Variations, Marche Tempo, Intermezzo, Finale, Whiting; Selection from "The Flying Dutchman," Introduction, Act, 2d, Senta's Ballad: Sailor's Chorus, Wagner.

## ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Mr. E. M. Young, '86, is giving the Boonton, N. J., people an example of his energy, pluck and ability. We quote this notice of the concert given under his direction by the Boonton Choral Union on Sept. 26th. The work performed was Romberg's "Lay of the Bell":—"Certainly the training of Mr. E. M. Young in this class of music is already manifesting itself in no ordinary degree and shows the ability of the members of the Union to properly render it. The unaffected manner of the leader; his quiet determination, and the quickness

of the members of the Union to catch the meaning of the leader by word and sign, in addition to his ability as a music teacher, have much to do with the success attending his efforts, and the enjoyment caused by his concerts. The Union also rendered in fine style the "Song of a Boat," music by Mr. Young."—*Boonton Bulletin*. Mrs. E. M. Young is the pianist of the Union.

Mr. A. A. Hadley, '87, of St. Paul's School, Garden City, N. Y., is teaching piano, directing the Glee Club, Band and Orchestra. He also plays two chapel services daily. He is much pleased with the organ.

Mr. W. F. Gates, formerly at the Conservatory, writes from Grinnell, Iowa, that he has forty vocal pupils and eighteen in theory.

Married, Oct. 15th, 1890, at Albany, N. Y., Sarah Louise Farrar and Henry Arthur La Chicotte. Miss Farrar was a student at the N. E. C. during '89-'90.

As we go to press cards are out for the wedding of Annie Blake Rawson of Des Moines, Iowa, and Charles Woodbury of Burlington, Vermont, at Des Moines, Oct. 22nd. Miss Rawson was formerly a student at the N. E. C.

Miss Julia F. Smith, '89, has returned for a second year to the Nebraska Conservatory of Music, Lincoln, Neb. On the evening of Oct. 1st. Miss Smith gave an organ recital. From the Lincoln paper we clip:—"Miss Smith again proved herself to have marvellous control of the organ, and her pedaling amounts to virtuosity. The 'Lemmens Fanfare' and the 'Best Pastorale' were wonderfully interpreted by Miss Smith, the orchestral effects being finely brought out. The 'Guilmant Torchlight March,' a composition of great technical difficulty, brought the program to a brilliant close."

"Miss Katherine Timberman, ('88) the leading soloist, receives first consideration. Miss Timberman is gifted with a powerful contralto voice and her singing was productive of the heartiest eclat. Her true virtue as a musician is recognized. She possesses the unmistakable culture in her voice, which shows for itself."—*The Venice Graphic*, Ross, Ohio.

"The growth of the piano-forte department of Coates College has been such that President Duncan has been obliged to secure an assistant for Miss Alden. He has engaged Miss Lucia Heyl, of Philadelphia, who will arrive in Terre Haute next Tuesday. She was a class-mate and personal friend of Miss Alden at the New England Conservatory of Music in Boston, both being pupils of Carl Faelten."—*The Gazette*, Terre Haute, Indiana, Sept. 27th.

The following clipping from a notice of a concert in Toledo will be of interest to those who know Miss Van Stone, '90:—"The surprise of the evening was the treat afforded by Miss Anna Van Stone. It was her first public appearance, outside of the church in which she sings, since her return from Boston. The prayer and aria from Von Weber's 'Der Freischütz' was sung by Miss Van Stone with such effect that those who heard her for the first time were willing to agree with those who knew her better and who placed her on the top row of Toledo's best sopranos. She has a rarely sympathetic voice of considerable strength and of fine quality. She uses it with intelligence and feeling. When recalled she sang 'Robin Adair,' and rendered it so charmingly that she was flattered with a double encore, the only one of the evening, but she modestly bowed her thanks."—*Daily Commer-*

*cial*, Toledo, Ohio, Oct. 4th, '90.

Mrs. Genevieve Clark Wilson is the soprano of Bishop Cheney's church, Chicago, with a salary of six hundred dollars a year.

Mr. Chas. P. Garrett has accepted the position of organist and choir master of the Second Presbyterian Church, Knoxville, Tenn. Mr. Garrett reports the prospect very good for teaching. He says "Now that I am settled so satisfactorily I cannot feel otherwise than a sincere thankfulness for having had the splendid advantages at your institution more than ever, and I feel very much interested to know how the Conservatory is progressing." The following notice of a recent organ concert given by Mr. Garrett we clip from the Knoxville Daily Tribune:—"Mr. Garrett, the organist, came among us only recently as a perfect stranger, but recommended as a professional of a high order of merit. His playing last night was a splendid test of his ability in handling the grand organ, the selections rendered being among the higher classics and quite difficult. He showed himself master of his favorite instrument, playing with the assurance born of hard study and painstaking practise."

Miss Georgiette Clarke, student at the Conservatory in '88-9, is teaching piano and voice in the Chowan Baptist Institute at Murfreesboro', N. C.

Miss Annie E. Leonard has sent us a program of her organ recital given on Oct. 2nd, at Clifton Springs, N. Y. Miss Leonard states that the school opens with the prospect of a larger class than on last year.

Miss Nellie P. Nichols, '86, has been very ill and unable to return to Boston. We are glad to say that Miss Nichols is now convalescent and expects to return to her pupils the first of November.

Mr. Homer A. Norris, '87, is ill with typhoid fever. He is comfortable but will not be able to resume his duties for some time.

Mr. James W. Hill, '80, has a large class of pupils in Haverhill, Mass.

Married, Oct. 16th., Miss Nellie P. Nichols and Elmer A. Stevens, Clinton, Missouri.

F. E. M.

## REVIEW OF NEW MUSIC.

*Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.*

The OLIVER DITSON CO., Boston, New York and Philadelphia  
*Serenade*. Thomé.

Thomé is one of the best composers of the most recent French school, and this work is quaint and bold in its progressions throughout. It has a decidedly Spanish flavor, and is for baritone and mezzo-soprano, with a compass from C to F.

*Love's Old, Sweet Song*. Molloy.

An arrangement, with guitar accompaniment, of Molloy's popular song. It is arranged by Chas. J. Dorn.

*Seeking Rest*. H. E. Nicholl.

Well constructed in its harmonies and melodious, but it scarcely seems a very inspired affair. It gives the impression of being too phlegmatic even when quite singable. It is for alto or baritone, highest note D.

*The Convent Belle.* H. E. H. Benedict.

A good setting, in a rather rollicking vein, of Lover's playful poem. It is for baritone. Compass from small G to two-lined F.

*O Salutaris Hostia.* Gaus.

A broad and rather majestic setting of the ancient theme. It is for baritone, and runs from E flat to F.

*Had I My Wish.* Emma Marcy Raymond.

A song for tenor or soprano, compass from C to A. It is much better than the two songs by the same composer noticed above, having a good accompaniment and considerable expression in the melody; but it ends with a very ordinary display of cadence which detracts much from the general effect.

*When I was a Boy at School.* Jules Jordan.

Rather more in the ordinary, so-called "popular" vein, than this composer is wont to write. It has the now well-worn waltz refrain, and this, while it does not win the reviewer's heart, may win that of the whistling public. The song is published both for high and low voices.

*Love in Idleness.* This, which is oddly entitled "a Cuban hammock song," is published both for high and low voices. It has the tropical style in its odd triplets, its brusque skips, and its scale-formation.

*My Lady.*  
*A Song to the Lute.* } A. F. Andrews.

Both of these are admirable bits of musical feeling, not expressed in the hackneyed forms, but spontaneous, if not always well formed. They are in music what Austin Dobson's *vers de Societe* are in literature. The compass of both is from D to E, middle voice, and both have optional higher notes for tenor.

*Our Dear Old Home.* Michael Watson.

In the well-known Watsonian style of melody with dramatic effects in the accompaniment. It is certainly very pleasing but does not say anything startlingly new. It is for middle voice.

*Silver Locks and not the Golden.* Salisbury.

This is a very obliging work; it is a song, or duet, with a quartet. It is worthless in any of its guises. The quartet has some progressions which were never studied in Richter. There is a jerkiness about the melody that suggests St. Vitus' dance. Nevertheless, of such is the repertoire of popular minstrel songs!

*America's Golden Rod.* Stults.

This is modestly styled "National Song & Chorus." The beautiful American flower is crushed beneath ponderous chords which are blatant enough to celebrate a Victoria Regia. The song belongs to a higher order of trash.

*A l'Antique.*  
*Simple Melody.*  
*Theme Dansant.*  
*Dans la Barque.*  
*Sous la Lune.* } J. L. Roedel.

The famous song composer has here given us a set of interesting pieces for violin and piano entitled "Croquis Musicales." They are all quite easy in the violin part, containing no double stopping, and no very high positions or harmonics.

*Flower Song.* Lange. Arr. by Lapetina.  
*Golden Dream.* Gargiulo.

These two pieces are for mandolin and piano. The second is an original work, of considerable effect for the sweetened instrument. The first is too well-known to need description.

*Offertories in B-flat and C.* Thomas.

*Les Rameau.* Faure.

*Grazioso.* Hy. Smart.

*Improvisation.* Scotson Clark.

*Fantasia.* B. Tours.

*Elevation.* Collin.

*Andante.* Dubois.

*Andante.* Franz Lachner.

*Interlude.* Boely.

*Interlude, Andante, and Pastorale.* Lefebure-Wely.

*Evening Prayer.* Smart.

The above are selections, now first published singly, from S. B. Whitney's organ album, a work which we have already recommended. The whole series is very carefully edited, and full registration is given. The works are so arranged that they can be executed on organs of either two or three manuals.

*Abide with Me.* Meyer.

*Ave Maria.* Gounod.

*Ave Maria.* Abt.

*Calvary.* Rodney.

*Consolation.* Mendelssohn.

*Guardian Angel.* Gounod.

*Prayer from Stradella.* Flotow.

*Selection from "The Messiah."* Handel.

*Jerusalem.* Parker.

*Largo from "Xerxes."* Handel.

*The Lost Chord.* Sullivan.

*Melody in F.* Rubinstein.

*Nazareth.* Gounod.

*Nearer my God to Thee.* Mason.

*O Rest in the Lord.* Mendelssohn.

*Unfold ye Portals.* Gounod.

These are selections from Leon Keach's collection of "Sabbath Day Music," which contains very many of the most celebrated sacred works, well transcribed for the piano.

*Old Folks at Home.* E. A. Parsons.

A really brilliant set of variations on the old tune, which have the merit of some degree of originality also. The opening harmonization and the final octave work are especially effective.

*Waltz-Ronde.* Four hands. Lichner.

*South American Dance.* Berutti.

*Arbutus.* Morceau de Salon. Goerdeler.

*Madame la Marquise.* Minuet. Delacour.

*The Red Hussar.* Potpourri. Solomon.

*The Dude's March.* L. Knight.

*The Lotus Flower.* Caprice. F. T. Baker.

All of the above are tuneful, but require no special analysis.

*La Naiade Waltz.* F. Thomé.

An idealization of the waltz rhythm after the manner of Chopin. The themes are romantic and well constructed, and the work can be commended to pianists of medium grade.

Mr. J. P. WESTON, Music Hall Building, Boston.

*Twilight.*  
*Golden Days.* } J. P. Weston.

Two mixed quartets. Both show evidence of good musicianship on the part of the composer, as the voices are flowing and the melodies attractive throughout. The first is the more ambitious of the two, but the second is especially melodious, and both will make good selections for any of our vocal societies or quartets.

Mr. BYRON C. TAPLEY, St. John, New Brunswick.

*Minuet.*  
*Hon. Edward Blake's March.*  
*Song of Spring.* } B. C. Tapley.

The first seems like an exercise in canonic imitation, and has not any more inspiration than such exercise would have. The march is better, especially in the contrapuntal working of the themes after the trio. The Song of Spring is rather meaningless. Spring may approach in such dramatic rising sequences in St. John, but here we would imagine that it was a cyclone that was nearing. All three pieces for piano.

Mr. J. H. WALLFISCH, Sherrill, Ohio.

*Chopin Echoes.* J. H. Wallfisch.

Two piano pieces "in the style of Fred. Chopin," so the title says. It may be considered an impossibility to reproduce the style of the great master, but for all that, this western composer has in some degree, caught the rubato effects and freedom of modulation of the Pole, and has certainly produced two very creditable piano works.

Messrs. M. LEIDT & Co., New York.

*The Doll's Fairy Waltz.* J. Bayer.

*Love's Golden Dream Waltz.* T. Bonheur.

*Sun of my Soul.* Transcription. J. Favre.

*The Dude's March.* J. F. Wagner.

These are all pretty enough in their humble way, but require no special analysis. The last two are arranged by P. F. Campiglio, and are the best of the set.

Messrs. F. L. HODGDON & Co., Hyde Park, Boston.

*The Song of the Sythe.*  
*Changed.* } F. M. Paine.

Two songs with violin or flute obligata. Both are melodious and show poetic and musical instinct on the part of the composer, but they also exhibit crudities of style, weakness of modulation, and poor notation; both songs, for example, are notated in 4-4 rhythm, while they would be far more intelligible in 12-8 rhythm.

L. C. B.

# BOSTON MUSICAL HERALD.

Vol. 11.

BOSTON, DECEMBER, 1890.

No. 12.

The HERALD in future means to be more interesting to the general reader and not less helpful to the student. Though published by the New England Conservatory, the influence of that institution will not dominate the paper. Editorially the HERALD will endeavor to deal fairly yet outspokenly with topics of the day while devoting, as before, space to subjects which attracts the investigator in musical literature, science and æsthetics. Current happenings in the country will be criticized, not simply recorded, the avenues of information open to its editors being exceptional. A new feature which its readers will, we think, value, is the presentation of the essays of Eduard Hanslick, the first critic in Europe. These will appear monthly in a translation especially made for the HERALD alone and all papers are requested to observe the restrictions of the copyright laws, under which they will be duly entered.

## EDITORIAL ARTICLES.

By Louis C. Elson.

### ANCIENT MUSIC.

The works of the Greek poets and philosophers are full of allusions to the beauty and power of music. The scriptures also laud the divine art. Nevertheless it is more than probable that music was crude and barbaric even in ancient Jerusalem. One rather convincing proof of this is found in the constant desire of the ancients to bring vast bodies of musicians together. "Play skilfully and with a loud noise," says the Psalmist, and Josephus speaks of choruses of 250,000 voices and as many instrumentalists. It is quite probable that the old historian was exaggerating, yet the very statement shows that the ancients desired power above all things in their tonal feasts. In Greece the same desire for fortissimo obtained, for we read of a young flute player bursting a blood vessel and dying through a herculean effort to obtain a very loud note, and the voice of a gentleman who took several prizes for his musical attainments in the public games, was said to be powerful enough to stun the entire audience. Of course the ancient music was strongly rhythmic, of this we have absolute proof in the scriptural allusions to the clapping of hands, and in the description of the regular stamping of the director of the chorus in the ancient Greek theatres.

The surest proof of the crudity of ancient music is, however, found in the Greek system of notation, which

is utterly inadequate to represent music of any intricacy. Yet it is not quite certain that we have deciphered this notation correctly, for the works on the subject are by no means explicit and many of them have been destroyed.

The excavations in progress at Pompeii may still afford a clue to the music of the ancient world. It must be remembered that two-thirds of the city of Pompeii are still underground, and it is quite possible that the remains of a musical library may yet be discovered there. At present the musical works of Boethius and of Vitruvius only serve to make the darkness of the ancient musical system more cimmerian. But this much can be stated with surety, that it was barbaric in comparison with the system of our own times.

### MUSICAL INSTRUMENTS.

Almost all instruments of music had their origin in some natural cause. The harp, for example, came to mankind through the bow and arrow of the savage, who in testing his bowstring before going into battle or upon a hunting excursion, actually twanged a one-stringed harp. The primeval man, in pounding on the trunk of a hollow tree, rhythmically of course, for the sense of rhythm is inborn, discovered the principle of the drum. Dwellers near a grove of bamboo may have noticed ages ago the pleasant sound of the wind in passing over or through a hollow stem, and the first flute thus came into being. The ancient Egyptians had a legend that Apollo once wandered on the banks of the Nile after an inundation, and found there a tortoise that had been left by the receding waters; it had died there and only a few tendons of its body were left, stretching from shell to shell. The god struck it with his foot, and the tendons resounded, and from this model the first lyre was made.

The piano is also a distant relative of the savage bow-string harp, for after the bow had developed into a harp, some ancient Assyrian hit upon the idea of striking instead of plucking it; from this simple change came the idea of the piano. The violin does not belong to the instruments that were suggested by nature. It seems to have originated in the ancient civilization of India and was there called the ravanostroon. The ancient Romans, Greeks, and Egyptians had no instruments of the violin family, and the saying that "Nero fiddled while Rome was burning" must be placed in the realm of exaggerations. What the Roman emperor did do was to go to his theatre during the conflagration and, arraying himself in appropriate robes, sing of the destruction of Troy, an event which Rubinstein has fittingly employed in his opera of "Nero." The violin appeared in Europe in

the ninth, or the end of the eighth century, and from that time dates its true development. Horns and trumpets also date back to the earliest times, and the origin of this class of instruments may be found in the prehistoric man evoking a sound from the horn of some dead bull or cow. It is probable, therefore, that although singing was the earliest music of mankind it was by no means long before he possessed instruments wherewith to accompany his songs.

#### SINGING VERSUS INSTRUMENTATION.

Singing is natural to man. The cat when pleased begins to purr; the most barbaric man when in a good humor would probably hum or sing. But instrumental music is the younger sister of melody, and has always in some degree been its handmaid. Even in those times "When Music, heavenly maid, was young" and part-writing did not exist, there were instruments used to support the voice, although they played in unison with it. Such we may suppose was the harp accompaniment of David, or the instrumental music of the temple. But when the first Italian opera was completed (1594) the orchestra sprang into existence by its side. It must have been odd enough in its composition; a few flutes, a couple of guitars, a spinet, and a violin or two; yet now began the real accompaniment, for the instruments no longer merely re-echoed the voice. Now too, began the struggle as to the balance of the two important factors in a musical work. How much should the accompaniment encroach upon the melody? Should the accompaniment be allowed any independent share in the proceedings? Should it attract any attention from the auditor? For nearly two centuries the answer was in the negative, and finally the upholders of vocal melody grew so arrogant that they tried to put Poetry into servitude as a fellow-slave with instrumental music. But the awakening was at hand. It required a Gluck to give the proper balance, and in the operas of this master for the first time we find the accompaniment forming an integral part of the musical picture. Dramatic opera was born and would have flourished but for the baleful talents of Rossini and Bellini.

It is curious to listen to the animadversions of the critics as other composers began to give ideas to the instrumental portions of their works. "The pedestal is on the stage, the statue in the orchestra" said Gretry to Mozart. It is a melancholy fact, but it may be stated that at every important reform, the critics have retarded the progress of art. But at last the tuneful talents met a man who was something more than tuneful merely; the battle has only been completely won in our own day, and whether one accepts the entire Wagnerian theories or not, it is certain that the master has thoroughly shattered the shackles which bound instrumental music when combined with song, and has forever asserted the dignity of musical accompaniment.

#### THE INFLUENCE OF THE AMATEUR.

The name of "amateur" is constantly held up as a stigma in art, and the professional musician, most of all, sniffs with a proud disdain as he describes some person

whom he loves not as "only an amateur." The logic of such a course is by no means always borne out by events, certainly not by history. What is an amateur? The word in itself means "a lover of art," and surely no title could be prouder than that. The musical amateur suffers because of the obnoxious character of the worst of his class, and it must be confessed that the lower type of amateur is something unspeakably horrid. In English drawing-rooms innocent guests are compelled to stand in dress-coated misery, while a tenor of the amateur brigade makes mild but ineffectual attempts to attain high C, and finally compromises on B-flat, or a dismal alto adds new terrors to the mournful tale of "Lucy Gray." In America we have all shades of off-colored amateurs, from those of the "Annie Rooney" type to the misguided young man with weak lungs and a cornet.

But these are the weaker types of the amateur, the true art-lover is of very different mould. Less callous in the pursuit of bread-and-butter art, he is freer from prejudice, less trammelled by rule, than the professional. He may have less knowledge of musical laws than the "professor," but this often leads to more liberty of thought, to a comparison of different schools where the other is wedded to one, to an eclecticism which is absent from his professional brother in art. More than once has this been of service to the world. In the 16th. century, when the contrapuntists were making music so intricate that almost all trace of emotion had evaporated, a set of amateurs, quite inferior in point of knowledge to Palestrina, Di Lasso, Marenzio, etc., set about reforming the art to a more popular level, and the opera was the result. Gluck was not an amateur, although Handel said of him "He knows less of counterpoint than my cook!", but he was helped to the production of the true dramatic school by the assistance of amateurs. Altogether let us be thankful that the amateur exists, for he brings a breadth and life into music which we sometimes lose in the professional pursuit of our muse, and let us not class the true amateur with the thousands who so glibly say "Oh! I do so *love* music!!"

#### MUSICAL CRITICISM.

In another article in this issue it is stated that at every important epoch of reform the critics have retarded the progress of art. If there were no more to be said on the subject one might well demand the abolition of criticism as detrimental to the art it pretended to serve. But there is more to be said, and it may be shown that on the whole the conservative element of criticism is healthful to progress. That the mass of musical critics are conservative no thinking person will deny; Liszt calls them "the rear-guard of the army of progress," and the epithet may be accepted, for a rear-guard is by no means the least important part of an army. If every new reform, every innovation in the art of music were unhesitatingly accepted, one can well imagine how much chaff would be taken along with the grain. As it is the critics most frequently sin in applying the yard-stick of accepted forms to all the music of which they judge, and in 999 out of a thousand

cases they are right, for it is only a genius who can effectively violate forms that have received the sanction of thousands. But, exclaims the indignant reader, how unjust that is to the genius! Unjust perhaps, but not always detrimental, for antagonism seems to be one of the natural laws of the earth, plants and animals thrive under it, and so does art. Opposition is healthy and welds the genius into firmer material. Mendelssohn would have been a far greater composer had his genius been forced to fight its way; Wagner would have been far less great had he met with no opposition. The critic is striving to uphold the old landmarks, the genius to throw them down, and the combat is a useful one, for the great public sit in judgment at the last and their powers of discrimination are sharpened by watching the contest. The fact that some composers have been the very worst of critics may stand as a lasting apology for the errors of criticism. When Haydn thought that Beethoven would only be an ordinary composer, when Albrechtsberger thought that he would be no composer at all, and when Weber said that he was quite a fit subject for the lunatic asylum, surely the critics of today may be pardoned if they think Bruckner too bold, Brahms too complex, or Wagner too revolutionary, and a great many errors which they make in this iconoclastic age may be forgiven.

#### MUSICAL NOTATION.

There are always reformers and iconoclasts in every art who seek to improve matters by doing away with whatever is old or has been long in use, and it is not at all wonderful that such persons should occasionally lay their hands on our notation and seek to better (?) it. Our system of musical notation was not the product of any one mind or of a single century; it grew up through the ages in exact response to the needs of music. Whenever any great advance was made in music it was at once reflected by a corresponding advance in notation, so that if a student were to trace the changes of notation he would at the same time be following the development of practical composition and performance. Notation has become the nearest approach to a universal written language that the world possesses. A letter written in Latin, or possibly in Volapuk, may be deciphered in several countries, by a favored few of different races, but a passage written in musical notes can be read by millions in all climes. Written in Boston it could be read by any person of culture in Spain or Norway, in Russia or Brazil, and would be equally intelligible to each reader. A system so widely recognized ought to daunt the would-be reformer. If a reform in musical notation were adopted by a few musical societies it would be as a drop of water in the sea; if a whole country were to accept such a reform it would be but as a lake compared with the entire ocean.

Sufficient justice has not been done as yet to the graphic character of our notation. Intervals are presented as well to the eye as to the ear by it, an ascending or a descending passage is instantaneously understood by the reader because of this quality. Some of the

recent notations do away with just this quality, which is a very important one. One system, however, has attempted to make notation still more graphic. The inventor of this sought to represent length by extending the notes according to their denomination. Thus a whole note would be twice the length, on paper as well as in performance, of a half-note, a quarter-note would be printed four times as long as a sixteenth note, etc. The reform failed to take root, and our notation, which has been building up for ten centuries (for twenty-four if we take the alphabetical naming of the notes into consideration) will probably continue in force for ages and ages to come. Musical schools may change, but the composer of a far-distant future, while he may write very differently in substance from any music that we know of at present, will yet use the notation in which the works of Bach, of Mozart, of Beethoven, and of Wagner were written.

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## EDITORIAL PARAGRAPHS.

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By G. H. Wilson.

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The HERALD is anxious to print a translation of one of Hanslick's articles each month; but if the gentleman does not write often enough for our purpose, we must apologize to our readers. What a luxurious occupation it is, that of a critic of great Viennese daily!

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No student of events of the last twenty years in this country will deny that the greatest single influence in forming musical taste and in the dissemination of knowledge is Theodore Thomas. He has been a conspicuous figure since he was first discovered between the smoke-enclosed walls of the Central Park Garden Concert Hall leading his orchestra in programs which not only gave his hearers pleasure but taught them something. He was the pioneer who gave us a first hearing of many of the master works of modern composers while his attitude towards Wagner has been that of enthusiastic discipleship. For years the Thomas Orchestra dominated both New York and all the East. Its frequent series of concerts in the larger cities and the occasional visits to the smaller ones established a standard of orchestral performance which local bands, however devoted, could not from the circumstances of their organization hope to equal. A high artistic ideal Mr. Thomas has always maintained; he has placed his art first and behind it has sought to hide himself. His positiveness has caused him to figure in more than one war of words, but we fail to find in his career anything more detrimental than the temperamental eraticisms of a talented man.

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With the close of the present season Mr. Thomas will leave New York, where the changed circumstances of the past six years have caused him to feel that his great labors were being forgotten. He will go to Chicago under conditions which for a term of years will assure



him every artistic liberty in the organization and control of an orchestra. We are in doubt whom to congratulate first. Mr. Thomas is going among friends who know and appreciate his work, and we are glad of the freedom he will have, but he will give more than he will receive. Of all American cities Chicago needs him. Though satisfied to an absurd degree with her condition her claims to be considered serious in music are now for the first time put forward without the chance of inviting the ridicule they have heretofore deservedly met.

The passing of Thomas from New York to Chicago will have an important bearing on music at the World's Fair, for, assuming that ere it is needed as an adjunct of the Columbian Exhibition an orchestra of Mr. Thomas's own choosing will have become permanent in Chicago, it will be the natural choice of the directors of the Fair to aid in carrying out what we hope will prove to be their worthy recognition of music. With Theodore Thomas musical director of the Fair there would be slight chance of the realization of our fear that that department will become but the receptacle for augmented brass bands.

We would not have all the orchestral music at the World's Fair given to Mr. Thomas and his orchestra to interpret. The pre-eminent position in this country of the Boston Symphony Orchestra cannot be overlooked; yet, although the players from Boston will undoubtedly be satisfactorily recognized, because of the nature of their exacting routine throughout the year, they could not perform the great amount of preparatory work which will ensue in event of any well arranged and comprehensive scheme of concerts.

The beautiful temple of opera in New York, the Metropolitan, was opened on Nov. 26 for the eighth season. The inaugural work was Franchetti's opera of "Asrael," the story founded on a myth much more intangible than those of the Eddas. Franchetti is an earnest musician and our readers next month shall have an estimate of his interesting and pictorial work, which enlisted the services of four artists, new to this country, all of whom can be commended. The audience, representing the wealth of New York, was larger and more brilliant than any we remember having seen since those first memorable visits when "Die Meistersinger," "Tristan," and "Siegfried" opened a new world to us.

Mr. and Mrs. Henschel have their counterpart just now in this country in Mr. and Mrs. Nickish. "O happy pair" old daddy Haydn sang when he had finished with reptiles and beasts and begun on humanity.

It is to be hoped that Gilbert and Sullivan have kissed and made up. Haydn never sang of them it is true, but the world is thankful for the partnership and wants it continued.

"His popularity has reached the stage now where discrimination plays but a trifling role in it." This we read concerning a popular singer. A pitiable state indeed, if it be true where are our boasted standards? It is not a

sin to be comely or to possess breeding; but it takes longer anywhere for an artist with a limping gait or an irregular nose to win favor.

Carl Reinecke's sons are publishers. One of their first ventures is a little book by their honored parent, a copy of which they sent to a London musical editor with the ingenious request "to criticise this work in your gazette, and to send us a proof. If you do not like this work return the copy, if you please." How little need there would be for some writers on musical topics if they were to return the copy of all singers, players works and causes they did not like.

We are disposed to give credence to the following, written by an observant American now in Vienna, but how awfully Richter must have hated to admit the facts: "About the numerous and oftentimes bad cuts usual in performing Wagner's music-dramas at the Imperial Opera I once had an interesting chat with Richter. Upon inquiry how such things could happen in a notorious Wagner stronghold, he substantially said: 'There are principally three reasons to be ascribed for this, to wit: In the first place the musicians are overtaxed; we have an opera performance every single night of the week; add thereto the numerous and fatiguing rehearsals for the operas and the Philharmonic concerts, and you must admit that cuts in "The Meistersinger," "Tristan," etc., are absolutely necessary. Furthermore our nobility dine at 5 o'clock; hence we dare not begin before 7 o'clock, while elsewhere Wagner nights begin at 6.30 P. M.'

The incorrigible Corder has written for his paper, *The Overture*, another Bellamistic article. In a vision he reads from a paper published in Mexico in the year 1950 an account of a concert from which we take extracts: "The principal item was a new Centetto for pianoforte, stringed, wood, brass, iron, copper, and platinum instruments. The pianoforte part was exquisitely rendered by the composer, Mr. Jonesbrowski. Whatever be thought of his compositions, there can be no question that this young Tarter is a pianist of the very first order. Though he had given Recitals at Calcutta and Buenos Ayres on the preceding days, no sign of fatigue was perceptible. He never once obscured the other ninety-nine performers, and he does not use a pianoforte of the construction favored by the more muscular pianists. His excellent Krupp has strings which are, even in the bass, only three feet thick, and the weight of each hammer is scarcely fifty-six pounds. His touch (middle finger) weighs 203 pounds; little finger, 149.13; right fist, 947; right foot, one ton, seventy pounds. \* \* How great was the contrast, and how delightful a change it was to the audience,—still more so it must have been to Miss Blankini—when she sang the closing scene from Wagner's "Götterdämmerung!" We do not join with those who condemn the additional accompaniments now so generally used to Wagner's music. His orchestration, however it might have sounded in his own days, is too thin and poor for modern ears."



## MUSIC IN BOSTON.

The third Symphony concert, Oct. 25, was wholly instrumental, and it presented three composers who may be classed as epoch-making, namely Haydn, Wagner and Schubert, though regarding the last named perhaps the term is somewhat strong. Haydn took the formless material of his predecessors and contemporaries and evolved the symphony; his work is distinguished by clearness of structure, clarity of expression, and a genial melodiousness which after a century is still fresh and beautiful. Schubert is the romanticist *par excellence* of all those who followed soon after Haydn: an unpolished genius, had his technique equalled his extraordinary productivity, spontaneity and beauty of treatment as regards tone color, the like of him—but why moralize; with all his ‘lovely imperfections’ Schubert is like no one before or since, and will live. Wagner is the man of today; the giant dramatist in music; a master of the science of composition; a wonderful realist who brought the orchestra to a point it had never reached and gave to both vocal and instrumental music an emotional power which leaves its imprint for all time. Haydn was represented on the program by his D major symphony, the best known of the several Haydn wrote in this key; Schubert by the great C major symphony, and Wagner by his ‘Faust’ overture, the first work in which the real Wagner may be said to exist. In passing we must record a word of pity against the utterance of one who in his old age takes up the critical pen and finds this portentous work of Wagner’s only a “giant Polyphemus!”

At the fourth Symphony concert an extremely modern list was performed. First came Goldmark’s “Prometheus” overture, the composer having in mind the drama of Æschylus, though he affixes no “program” to his music. It is the most earnest and dramatic of all Goldmark’s concert pieces, though its burden is one of stern forboding the composer relieves the gloom by frequent use of a serene and beautiful second subject. The composition is scholarly, and it shows the artist’s hand in its colors, sombre though they be. Next Sgambati’s piano concerto in G minor, with Mr. Hiram G. Tucker, of Boston, pianist. Sgambati is a Roman whose early studies were made under the protectorate of modern Germans, notably Liszt. He is now in the prime of life, the most sought piano teacher in Rome, and known as a composer in more than one European capital, he having written chamber music and two symphonies besides numerous piano compositions. Mr. Lang, at his piano-concerto concerts last spring, brought out the concerto in Boston, Mr. Tucker at that time being the soloist. It is in three movements and, though following classic form, is Lisztian in treatment. It is rather conspicuously orchestrated and the piano part, while subordinate, is very brilliant and affords a test of a performer’s technique. The first movement is less well made than the others; the slow movement is very brief and very lovely; the finale is gay in treatment and happy in its choice of subjects. Mr. Tucker played admirably, his execution was ample for the task and he was so much master of the physical part that he could give his whole attention to interpreting the composer’s meaning. The remaining numbers on this program were Moszkowski’s suite in F, the “Ride of the Walküres,” from Wagner’s “Die Walküre.” The suite is one of the best things in the modern repertoire to test the vir-

tuousity of an orchestra; it offers something to every group of players, and as a whole is genuinely interesting. Its performance was brilliant at every step. Wagner’s hero-maidens never had a more inspiring ride, that is, in a Boston concert-room. Objection might be offered to this program because of its lack of repose; the tension was a bit strong for a fit and sure comprehension and enjoyment of all it offered.

The program of the fifth Symphony concert of Nov. 8, presented Mendelssohn’s “Scotch” symphony; Gade’s “Ossian” overture and Dvorák’s “Scherzo Capriccioso,” op. 66. The soloist was Mrs. W. C. Wyman, who sang the air, “O ma lyre immortelle,” from Gounod’s opera of “Sappho,” and a group of French songs. The readings of both overture and symphony were interesting on account of the liberties the conductor took—musical liberties by which the composer gained. Dvorák’s improvement on the rhapsody is a brilliant piece of scoring illustrating well his command of orchestral technique and the lavish coloring he delights in. It was splendidly played and created a furor. Mrs. Wyman lacks passion but she is a good vocalist, and in music of not too earnest a pattern is an expressive singer; in the songs she was charming. Her voice is of lovely quality and its compass is considerable.

A series of Sunday evening orchestral concerts was inaugurated in October by Bernhard Listemann. He takes his material from unemployed orchestral players, not members of the Symphony orchestra; the scheme is co-operative, the players trusting to the receipts for their remuneration. Fair patronage has been accorded the venture. The standard of programs, with one or two exceptions, has been excellent; symphonies are not performed but the middle ground between the inartistically popular and the classic has been interestingly covered.

Mr. Listemann is a nervous conductor, and considering the few rehearsals possible has done well; but under the circumstances he aspires too high. The orchestra possesses an agreeable quality. The novelties performed thus far, works not previously heard in Boston are Cortège, (Fantastic Procession) Moszkowski; Ballet, “A Fairy Tale of the Champagne,” Brüll; Symphonic poem, “La Russe,” Rubinstein; Rhapsody, No. 1, Hallen; Cradle Song, Oriental March, Theo Bendix.

En route to New York came Anton Seidl’s “Metropolitan” orchestra for one concert in a popular entertainment course. The program was not a typical “Brighton Beach,” or “Seidl Society” offering, but in the performance of the “Tannhäuser” overture, the “Waldweben” from “Siegfried,” and some Liszt music, the virility of the playing was apparent. The orchestra is under excellent discipline, the attack and unity of movement of every part being fine.

During the month four chamber concerts came under the reviewer’s notice. Carl Baermann began a series by performing with the assistance of Mr. C. M. Loeffler, violinist, and Mr. Fritz Giese, cellist, Beethoven’s C minor piano trio; Mozart’s A major sonata for violin and piano, and the piano trio in D minor by Schumann. Admirable ensemble playing resulted. The first Adamowski Quartet concert presented three interesting novelties, two for four violoncellos, a Slumber Song by Fitzenhagen and a Theme and Variations by Klengel. The Klengel piece, though bizarre in its harmonies is a scholarly production, ably written, the treatment being varied and effective. The third novelty was Dvorák’s C major quartet, op. 51. It is a work of uneven interest, containing a charming slow movement. The handiwork is undeniable, for through

his frequent modulations and rhythmic changes more than on account of any Bohemian character is Dvorák recognizable. A quartet by Haydn was also performed. The Adamowski group play with much earnestness.

A new idea in instrumental concerts is that of the New England Conservatory Chamber Music Club, which announced three concerts, the programs to be made up of music which on account of its unusual instrumentation is seldom heard. At the first concert, Nov. 17, the club certainly kept its word and produced three novelties, namely: Quintet, for flute, oboe, clarinet, horn and bassoon, Joh. Sobek; Tarantella, C major, op. 6, for pianoforte, flute and clarinet, Camille St. Sæns; Sextet, B flat major, op. 6, for pianoforte, flute, oboe, horn and bassoon, Ludwig Thuille. The concert was unanimously praised by the Boston press. We quote the word of the accomplished critic, Mr. N. H. Dole:

"The technicalities of the playing call for nothing but praise. The dynamic balance of the parts was admirable and the zeal and care with which the tone-coloring was presented, even in such an exacting composition as the Sextet, was thoroughly artistic. The quintet is romantic and bright, increasing in spirit to the end as good music should, particularly dainty in its scherzo. The Tarantelle is a gay, rollicking composition, full of life and vivacity and after a somewhat sentimental interlude dashing off into a tremendously fiery finale, which was played with all possible freedom and clearness. The artists were recalled again and again. Thuille, we believe, is a young Munich composer. His work smacks decidedly of Brahms, but having a touch of decided originality. The New England Conservatory is to be congratulated upon the favorable auspices upon which it starts out on its new and unselfish mission."

The members of the club taking part were: Carl Faelten, piano; Charles Molé, flute; Oscar Reine, oboe; E. Strasser, clarinet; H. Guenzel, bassoon; A. Hackebath, horn.

Another new series of chamber concerts was begun on Nov. 18, by the Mason & Hamlin Piano and Organ Company at their cosy concert hall. Music for piano and "Liszt organ" occupied prominence, and the value of the organ as an orchestral substitute was made apparent. The Chorus of Reapers from Liszt's "Prometheus," and an accompaniment to the Mendelssohn violin concerto had been arranged for these instruments by Mr. F. Dulcken, who, at this concert performed the piano part, Mr. Frank Lynes was the organist. The violin part was admirably played by Mme. Camilla Urso. The concert was made additionally interesting by songs from Mr. Ivan Morowski, and the performance of original pianoforte pieces by their composer, Mr. Ethelbert Nevin. American compositions will have place in future concerts of the series.

G. H. W.

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## MUSIC OUTSIDE OF BOSTON.

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Busy notes of preparation are everywhere heard, but the sum of happenings outside the metropolis is not yet large. Orchestral music of a grade next below the symphonic is apparently to be the fate of New York the year round. No sooner did the Seidl orchestra finish its season at Brighton Beach than it supplanted the inefficient Strauss band at Madison Square Garden, where it continued giving daily programs for several weeks. Among the novelties produced were: Ballet Music, "Ascanio," Saint-Sæns; Overture, "Promethens,"

Goldmark; Symphonic Poem, "Francesca da Rimini," Bazini; Suite, "Esclarmonde," Massenet; three scenes from "Symphonie Orientale," Godard; arrangement of the Love Song from "Tristan," arrangement from "Die Meistersinger," entitled "In Eva's Praise;" Third Slavonic Rhapsody, Dvorak. Wagner's music was played more than that of any other composer, and when specially prominent in the programs, attracted the largest audiences.

Theodore Thomas began a second series of Sunday evening concerts in the Lenox Lyceum, October 26. The programs are drawn up similarly to those of last season. Among the novelties and unfamiliar works thus far are: "Vltava," a symphonic poem by Smetana, a Bohemian composer of not so very long ago; "Danse Baroque," Tchaikowsky; Variations from one of Mozart's Divertimenti; Sarabande, Andante and Bouree, Bach, orchestrated by Bachrich; Joyous March, Chabrier; Ein Marchen, op. 32, Nicode; First Norse Suite, Asger Hamerik. The soloists have been Mr. Theodor Reichmann, Miss Clementine DeVeire. Of the playing of the orchestra some adverse criticism has appeared. The concerts were attended by large audiences and the programs have certainly been delightful. Among special concerts was that which marked the return to this country of Franz Rummel, pianist. With the Thomas orchestra, Mr. Rummel played Rubinstein's G minor concerto and Liszt's in E-flat. Formerly a player of more muscular than spiritual qualities, Mr. Rummel is found to have gained as an interpreter, while his technique is as before, ample. Mr. Nahan Franko has recruited an orchestra for a series of popular concerts. The first, given on November 8 presented some new music of a light character, including a transcription for orchestra and organ of one of Rubinstein's pieces entitled "Kammenoi Ostrow," Reinecke's "From the Cradle to the Grave," and ball room music by Casella and Czibulka.

The first of the series of orchestral concerts was that of the Boston Symphony Orchestra, November 11. The program was: Overture, "Oberon," Weber; Aria from "Sappho," Gounod; "A Faust Overture," Wagner; Songs; Symphony No. 3 ("Eroica"), Beethoven. Mrs. Walter C. Wyman, contralto, was the singer. The concert was heard by an audience which crowded Chickering Hall, compelling the management to announce "standing room only," which, as the New York Sun observed, is a somewhat uncommon circumstance in connection with concert enterprises. The acoustics of Chickering Hall are less perfect than was the case at Steinway Hall, where the orchestra has given its concerts the past three years, and this fact led the Tribune critic to remark;

"New-Yorkers have heard so much good orchestral playing during the last two decades, that is, orchestral playing which was virile and which gave just expression to the composer's musical thoughts, that they have come to look forward to the Boston orchestra's concerts chiefly to enjoy the technical finish of its performances. Though last night's concert was admirable in this respect, it could not escape notice that the changed surroundings measurably modified this one-sided kind of enjoyment. That splendid body of strings, so rich, so sonorous, so capable of striking like a thunderbolt at the inspiring command of Mr. Nikisch, could scarcely appear to better advantage anywhere, but not so the wind choirs. Their occasional slight crudities were heard more plainly than in past seasons."

The critic of the Sun, however, finds no flaw in the ensemble. He writes:

"The mysterious delight of Berlioz over the utterances of a score of violins, singing with the suaveness and expression of a chorus of beautiful voices, would be called forth anew

the French musician lived, by the work of Mr. Nikisch's quartet, which, on this side of the Atlantic, is absolutely beyond compare. Hardly less remarkable is the band's woodwind, the oboes especially denoting in their semi-pastoral timbre the true character of the instrument; the horns, however, are not up to the high standard of the remainder of the organization. But what is most delightful in the performance of the Boston players is the exquisite homogeneity and loveliness of the tone they pour forth as a body of instrumentalists; the precision with which the musicians go through their tasks; the happy distribution of values, to borrow an expression from a sister art; and the finish lavished upon the tone-pictures set before the listener, and bestowed upon them with loving care and consummate technical knowledge. There is abundant masculinity in the playing of the men from Boston, but, after all, delicacy, proportion and polish are the chief characteristics of their achievements."

Chorally the promise in New York is considerable. In addition to the usual contingent a new society has been organized by Mr. C. M. Wiske, a Brooklyn conductor, which takes the name of the defunct Chorus Society. It proposes to perform four choral works new to New York, namely, "The Golden Legend;" Massenet's "Eve;" Hamish MacCunn's "The Lay of the Last Minstrel;" Parry's "Judith." The date of the beginning of the opera season is November 26. "Asrael," by Franchetti, will be the work first performed.

The Philharmonic Society began its forty-ninth season, probably the last under the baton of Theodore Thomas, on Nov. 15. The program was: Suite in G minor, op. 47, Moszkowski (first time in the country); Concerto in D minor, Schumann. Mr. Franz Rummel was the pianist. The Philharmonic Society is the pillar of the New York instrumental temple. Its purpose is well expressed by these lines of the *Tribune* critic:

"It fulfills its highest mission and performs its first duty under the present constitution of our musical affairs when it conserves the compositions which the judgment and experience of the world have admitted to the first rank. It acts in a secondary capacity when it seeks to make propaganda for a new composer, unless that composer is an unquestioned genius. Its patrons never think of making the demand for new and varied programs that the public are in the habit of making in the case of other organizations. They attend its concerts to hear great music grandly performed. They esteem it an educational privilege, and guard it jealously—almost as jealously as the old patrons of the Gewandhaus concerts in Leipzig do their privilege."

The same writer found the new Moszkowski Suite hardly up to the Philharmonic level, summing it up in these words:

"Prettinesses have, for the time being, usurped the place of beauty; tonal effects have tried to parade in the place of musical ideas, mechanical skill has masqueraded as spirituality, and though we may be deceived for a while, the truth comes to convict us at last. Especially is this true when really great music is heard after it."

In any other company than the highest Mr. Moszkowski would not have been subject to such a diagnosis.

Brooklyn is at white heat over music, especially orchestral. The Seidl Society, which for two seasons has stood behind the Brighton Beach summer concerts of the orchestra of Mr. Seidl, will venture a series of ten concerts this season; the orchestra will take unto itself a title, "The Metropolitan," and so far as its engagements at the Metropolitan Opera House will permit, will enter the field of general concert work. The first Seidl Society concert was given on the afternoon of October 30, the second on the evening of November 6. Wagner was the composer who claimed the whole of the first program, while Liszt usurped the second. Nothing new en-

tered into the composition of either program. At the Liszt concert Franz Rummel played the E-flat concerto. Regarding the prospects of the scheme the *Tribune* wrote after the first concert:

"The feature which in the nature of things must be mentioned first was the artistic excellence of the concert; the other was the splendid demonstration which it made of the puissance of woman's influence and effort and the depth of woman's zeal. The Seidl Society has done much in many directions and has not yet found the word 'fail' in its lexicon. Its most ambitious undertaking, however, is that which was inaugurated yesterday. To give ten concerts of high-class music at prices within the reach of modest purses is an undertaking which might have made the society pause had its field of operations been a virgin field; in the face of such energetic rivalry as has been developed in Brooklyn this year, it was audacious, brilliantly audacious. Yet there was the promise of an equally brilliant scheme in yesterday's attendance."

The playing of the orchestra is praised for its virility, and, in works of Wagner, for emotional expressiveness.

The thirty-third season of the Brooklyn Philharmonic Society was begun on Nov. 8. Mr. Thomas had an orchestra of 110 players. Tchaikowsky's fifth (E minor) symphony, the Prelude, Good Friday Music, Transformation Scene and Finale from "Parsifal," and Selections from Beethoven's "Egmont" music were performed, and Miss De Vere sang an aria by Massenet.

Mr. C. M. Wiske, director of three choral clubs of Brooklyn proposes a scheme of orchestral concerts with the Thomas orchestra, the programs to be representative, national, and international. It is not difficult to foretell the result of such a campaign as this musician proposes to lead this winter, for no man can do justice to such varied tasks as, in Brooklyn and New York, Mr. Wiske has accepted.

The season in Philadelphia began with the Thomas concert of Oct. 28. Mrs. Gillespie, still indefatigable, has arranged for a ninth series by her adopted son, as she lovingly calls Mr. Thomas. The program included Tchaikowsky's fifth symphony, Wagner's Dutchman overture and Beethoven's Leonore, No. 3. Reichmann sang. The Boston Symphony Orchestra gave the first concert of its regular series on Nov. 2. There was an enormous audience, no previous season sale of this organization having been as large. The program was: Beethoven, Symphony, No. 4; "A Faust Overture," Wagner; Overture, "Oberon," Weber. Miss De Vere was the soloist. The Adamowski String Quartet of Boston gave the first of a series of five chamber concerts on Nov. 15. Quartets by Haydn and Dvorák (C major, op. 61) were played and Mr. T. Adamowski played for violin solo a Romance by Svendsen.

A local critic, anent the dependence Philadelphia places in visiting organizations and her lack of home cooperation and home pride says:

"I want to enter a protest against the apathy of the Philadelphia art loving public in the practical encouragement of musical entertainment of a higher order. There is no reasonable excuse for a city of upwards of a million of people relying upon the occasional incursion of opera or concert organizations from New York or Boston to furnish its music. I have sounded this note before. Again and again have I endeavored to arouse a spirit of activity for a cause that is not dead, but in which the largest possibilities have been lying dormant for years. We have the men, the public, and what is more important, the artistic taste and inclination to establish and support the best kind of musical organization. All that is needed is such activity and public spiritedness on the part of some of our prominent men and women in the world of art, as manifested itself in other cities."

Cincinnati now has popular Sunday afternoon concerts under the direction of Michael Brand. The Philharmonic String Quartet will reorganize or public concert giving, and the Apollo Club is already rehearsing; what the College of Music will do doth not yet appear. Detroit has acquired A. A. Stanley, who will come from Ann Arbor to direct its Musica Society; the Philharmonic Club, an admirable group of chamber players has begun its season. The second program included a piano quintet by E. R. Kreoger of St. Louis, and Beethoven's F major quartet. Mrs. Fanny Bloomfield Zeisler was the soloist. A series of concerts by the Detroit Symphony Orchestra is proposed.

The Chicago Apollo Club will give "The Messiah," Massenet's "Eve," Max Bruch's "Frithjof," and Verdi's "Requiem" this season. The "wage-workers'" concerts will be continued. In this connection the complimentary recognition of the work of the club printed in the London Musical Times for October should be circulated. Carl Wolfsohn's "trio evenings" began on Nov. 13. The Chicago Auditorium organ was officially dedicated on Oct. 29. Clarence Eddy was the organist. Dubois "Fantaisie Triomphale," written for the opening of the Auditorium was repeated, portions of Guilman's D minor symphony were played, and an arrangement from F. G. Gleason's opera of "Otto Visconti." A Chicago reporter awed with the importance of the event, writes of Mr. Eddy's "master hand and sympathetic foot." The organ is a magnificent affair. A competent authority says:

"Comparing the world's great organs with each other from every point of view and considering them in all their relations, the foremost rank must inevitably be accorded to the instrument now standing in the Auditorium, a scheme of which accompanies this description. There are undoubtedly one or two organs in existence with more pipes and stops, there certainly are many organs with much more elaborate and extensive cases, but no organ yet erected affords the competent performer such extensive, readily available, easily controlled, and musically perfect means of expressing his ideas in sounds or interpreting the master-works for the instrument as does this one."

The season in Washington was begun by the Boston Symphony concert of Nov. 13. Great interest was manifested in the season's sale, which surpassed all previous ones by this organization. The program included Beethoven's fourth symphony, two movements from Tchaikowsky's fourth symphony, the Paganini Moto Perpetuo for all the violins, and Wotan's Farewell and Fire Charm. Mr. Reichmann was the soloist. Out at Des Moines, Iowa, an enterprising French musician named Planel played Godard's violin concerto. A new composer turns up at Springfield, Mass., named Edward Severn, Jr., of whose string quartet in D a local critic writes "it is not only beautiful in form, but unusually rich in ideas and individual in their expression." At Providence the fine Arion Club is rehearsing Berlioz's "Faust." Buffalo may hear the revived Buffalo Orchestra this season if local pride reaches 1000 names. The Orpheus, Liedertafel and Vocal Society continue their mission of good cheer and entertainment. There has been an amalgamation of the larger musical societies of St. Louis, the Choral Society and the Joseph Otten Symphony supporters having united for nine concerts, four choral and five symphonic. At Toledo, Ohio, the Detroit Philharmonic Club gave a concert on Nov. 21. In the same city through the enterprise of a local teacher named Mathias an orchestra has been organized. The opera has begun well in New Orleans; a new management and new soloists claim

the attention of a list of guarantors all well disposed and inclined to be lenient towards the result of the venture in which they are interested.

In San Francisco the work of the Loring Club is never done. The first concert of the fourteenth season was given on Sept. 3d. American music was represented by Chadwick and MacDowell. Music in Los Angeles began with the first concert of the Treble Clef Club on Oct. 29. This club of female voices is conducted by a woman, Mrs. J. D. Cole, and enters its second season with every promise of artistic success. Reinecke's "Enchanted Swans" was the important number of the first program.

The second Providence Symphony concert occurred Nov. 19. The program included Beethoven's fourth symphony, Mendelssohn's "Calm Sea and Prosperous Voyage" overture, and the "Lohengrin" prelude. Mr. Franz Kneisel played for the first time in this country two movements from a violin concerto by Goldmark. Especial interest centered in this concert because of the first appearance in this country of Mrs. Arthur Nikisch, soprano. Mrs. Nikisch sang an aria from "Mignon" and a group of songs. Mrs. Nikisch's singing is one of the pleasant anticipations of the Boston season, we therefore omit recording an opinion by not mentioning it now. A line or two about her past may not prove uninteresting: Amalie Nikisch-Heussner comes of an esteemed patrician family of Cologne, and showed already in the tenderest age of childhood so pronounced a gift for music that she overcame the usual aversion in noble families to an artistic career. After she completed her course with distinction in the Cologne Conservatory, then flourishing under the direction of Ferdinand Hiller, engagements stood at her command at once. She made her first debut in Cologne, with a sensational success, as opera singer, and soon after sang in Berlin and Leipsic. She became a great favorite with the public. Since her marriage in 1882 she has sung less frequently, because it is her choice.

The first program of the Milwaukee Arion Club for the season has Arthur Weld's name inscribed upon it as director. Mr. Weld is a Bostonian, energetic, educated in music and ambitious. The work performed under his conducting was Verdi's Requiem. The soloists were Mrs. S. C. Ford, Mrs. W. C. Wyman, Mr. C. A. Krorr and Mr. Gardner S. Lamson. The local press praised the performance; the work was new in Milwaukee.

G. H. W.

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## MUSICAL READING COURSE.

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REQUIRED READINGS FOR DECEMBER.—ROBERT SCHUMANN, BY J. A. FULLER MAITLAND

We reprint from Grove some further notes upon Schumann as a song writer.

"As a composer of songs, Schumann stands by the side of Mendelssohn and Schubert, the youngest of the trio of great writers in this class of music. Schubert shows the greatest wealth of melody, Mendelssohn the most perfect roundness of form; but Schumann is by far the most profoundly and intel-

lectually suggestive. He displays a more finely cultivated poetic taste than Schubert, with a many-sided feeling for lyric expression far greater than Mendelssohn's. Many of his melodies are projected in bold and soaring lines such as we meet with in no other composer but Schubert. Schumann always brought a poet's instinct to bear on the subtlest touches and most covert suggestions in the poems which he chose for setting, and selected the musical expression best suited to their purpose. Schubert and Mendelssohn set verses to tunes, Schumann wrote poems to them in music. He was the first who ventured to close on the dominant seventh when his text ended with a query (as in op. 49, No. 3.) With him also the vocal part often does not end on the common chord, but the true close is left to the accompaniment, so far as to give an effect of vague and undefined feeling. The part filled by the pianoforte in Schumann's songs is a very important one. With Schubert and Mendelssohn we may very properly speak of the pianoforte part as an 'accompaniment,' however rich and independent it occasionally appears. But with Schumann, the work is no longer appropriate, the pianoforte asserts its dignity and equality with the voice. It was evidently of moment in the history of his art that Schumann should have come to the work of writing songs after ten years experience as a composer for the pianoforte, and after instituting an entirely new style of pianoforte music. This style supplied him with an immense variety of delicate and poetic modes and shades of expression, and it is owing to this that he displays such constant novelty in his treatment of the pianoforte part. The forms of phrase which he adopts in his 'accompaniments' are infinitely various, and always correspond with perfect fitness and ingenuity to the character of the verses. In Schumann's songs the proper function of the pianoforte is to reveal some deep and secret meaning which it is beyond the power of words, even of sung words, to express. He is particularly strong in his final symphonies, to which he gave a value and importance, as an integral portion of the song, which no one before him had ventured to do, often assigning to it a new and independent musical thought of its own. Sometimes he allows the general feeling of the song to reappear in it under a new light; sometimes the music suggests some final outcome of the words, opening to the fancy a remote perspective in which sight is lost. The realm of feeling revealed to us in Schumann's songs is thoroughly youthful, an unfailing mark of the true lyric; the sentiment he principally deals with is that of love, which in his hands is especially tender and pure, almost maidenly coy. The set of songs called 'Frauenliebe und Sehn'—The Love and Life of Woman—gives us a deep insight into the most subtle and secret emotions of a pure woman's soul, deeper, indeed, than could have been expected from any man, and, in fact, no composer but Schumann would have been capable of it."

The following extract from Mr. Franklin Taylor upon the wife of the great composer will be read with interest here.

"As an artist Madame Schumann's place is indubitably in the first ranks of living pianists. Her playing is characterized by an entire absence of personal display, a deep conception of the composer's meaning, and an unfailing power of setting it forth in perfectly intelligible form. These qualities would lead one to pronounce her one of the most intellectual of players. With all this, however, Madame Schumann's playing evinces great warmth of feeling, and a true poet's appreciation of absolute beauty, so that nothing ever sounds harsh or ugly in her hands; indeed, it may fairly be said that after hearing her

play a fine work (she never plays what is not good) one always becomes aware that it contains beauties undiscovered before. This is no doubt partly due to the peculiarly beautiful quality of the tone she produces, which is rich and vigorous without the slightest harshness, and is obtained, even in the loudest passages, by pressure with the fingers, rather than by percussion. Indeed, her playing is particularly free from violent movement of any kind; in passages the fingers keep close to the keys, and squeeze instead of strike them, while chords are grasped from the wrist rather than struck from the elbow. She founds her technique upon the principle laid down by her father, F. Wieck, who was also her instructor, that the blow of the finger upon the keys should never be audible, but only the musical sound. If she is pronounced by general opinion to be greatest in her playing of Schumann it is probably because it is to her inimitable performances that we owe, in England at least, the appreciation and love of his music now happily become universal, and thus the player shares in the acknowledgment she has won for the composer."

## ROMANTICISM IN MUSIC.

From a Lecture by H. E. Krehbiel.

In the good old days that we read about in fairy romances, when literature was, comparatively, the occupation of the few, and more concern was felt about the matter than the manner of public utterance—when, as somebody has said, men of letters carried their words in a thimble and their thoughts in a gripsack—it was customary to begin serious dissertations with a definition. I like this old custom. It was a good one because at the very outset it fixed attention on some things vital to the comprehension of what followed. It is peculiarly important in the discussion before us today, not only because there is a vagueness, which ought not to be, in the title ("The Romantic and Latter Day School of Music"), but also because custom has made "romantic" to be the antithesis to "classical" in musical criticism. When the Romantic School is discussed it is generally presented as something opposed to the Classical School. There is really little harm in this if we will but bear in mind that all the terms which have come into use to describe different phases of musical development are purely artificial and arbitrary, that they stand for nothing absolute but only serve as platforms of observation. If the terms had a fixed and invariable meaning, then, since they have established themselves in the language of musical criticism and history, we ought to be able to describe unambiguously, and define sharply, the boundary which divides them. This, however, is impossible; each generation fixes the meaning of the terms for itself and decides what works shall go into the two categories.

It is the scientific desire for classification (acting very unscientifically), which has brought this about. I shall hope, before I finish, to point you to a truer touchstone for the test of music, and one that will emancipate you from the misleading and mischievous notions that have prompted men to make the partitions between the schools out of dates and composers' names. I shall ask you to look for the spirit of romanticism all through the history of the art, yet try to explain to you why the men like Beethoven, as I

think, and Schubert, Schumann and Chopin, as all conclude, are particularly its apostles,

The terms "romanticism" and "classicism" were borrowed from literary criticism; but even here, in the words of Archbishop Trench. "they either say nothing at all or say something erroneous." In literature "romantic has not a meaning of such force as attaches to it in music. It was a term that was affected by a class of poets who were pursuing an old and formal manner of diction and composition. "Classical" has more to defend it because it has greater antiquity and has been used with less arbitrariness. "The term," says Trench, "is drawn from the political economy of Rome. Such a man was rated as to his income in the third class, such another the fourth and so on, and he who was in the highest was emphatically said to be of the class, classicus, a class man without adding the number as in that case superfluous; while all others were in *fra classem*. Hence by an obvious analogy the best authors were rated as *classici* or men of the highest class; just as in English we say 'men of rank' absolutely for men who are in the highest ranks of the state." Thus Trench, "Romantic" as applied to literature, I have said, was an adjective affected by certain poets, first in Germany then in France, who wished to introduce a style of thought and expression different from that of those who followed old models. Essentially, of course, the term does not imply any such opposition but only gives testimony to the source from which the so-called "romantic" poets drew their inspiration. This school of poets arose about the beginning of this century, and the Schlegels, Novalis, Tieck and a less known writer named Wackenroder were its leaders. By the use of the term they wished to indicate that they sought the essence of poetry in the elements which characterized the imaginative literature of the middle ages, which was known as romance literature (See the article "Romantic School" in Chambers' Encyclopædia). We still have the word but now we apply it to all prose fiction. In "Romance," however, you must perceive the word Roman and the romances of the Middle Ages were fantastical stories of chivalry and knighthood within the Romanic languages, such as Italian, Spanish, Provincial. The principal elements of these stories were the marvelous and fantastic and the circumstances that the composers, whom now we associate with the "Romantic School," drew much of their inspiration from the young writers of their time, who were striving to overthrow the stilted rhetoric and imaginative pedantry of the school of German poets, who were following stereotyped French models, and also to disclose the beauty that lies in the mysterious world that surrounds man.

A man like Schumann touches hands with these poets in both of these strivings. His music rebels against the formalism that had assumed despotic dominion over the art, and also expresses the thousand and one emotions to which that formalism had refused any or adequate expression. This is the chiefest element of Romanticism. Another has more of an external nature and genesis, and this we find in the music of such composers as Von Weber, who is romantic chiefly in his operas, because of their subject matter, and Mendelssohn, who, while classed among Romantic composers, was still so attached to form that his romantic side was not fully developed.

By this time, I think, you will have gathered why in music as well as in literature romanticism has been spoken of so long as something antithetical, or in opposition to classicism. Classical composers are those of the first rank who

developed music to the highest pitch of perfection on its formal side, and in obedience to generally accepted laws reached what was their loftiest ideal of beauty. Romantic composers are those who sought their ideal in other regions and who strove to give it expression irrespective of the restrictions and limitations of form and the connections of law.

But do not think that lawlessness is romanticism; I would be grievously sorry were I so understood. I repeat, without form there could be no musical art; it is as essential to music as words and phrases are to language; form is crystallized law. But as the body is only the habitation of the soul, so a musical form is only the habitation of the musical essence. All really great musicians know this:

"The spirit builds the forms or finds them ready built and inspires them and fashions them according to its needs and desires."—Marx.

"If you wish to adopt art as a profession you can not accustom yourself early enough to consider the contents of an art work as more important and serious a matter than its structure."—Mendelssohn.

"That would be a trivial art which would have only sounds but no language or sign for the conditions of the tone."—Schumann.

we look upon the history of music with a view to discovering the spirit which animates its products rather than their integument, we will discover that from the beginning two forces have been in operation and by their antagonism have done the work of progressive creation. In the religious chant, with its restrictive clog, the fruit of superstitious veneration and fear, we find that manifestation of the spirit of antique music which was chiefly instrumental in its establishment and regulation. To that spirit ample tribute has been paid in the books; but there is another factor to which in this inquiry we are bound to give attention. It is the free, untrammelled, natural impulse, which knows only the law of nature and refuses the domination of formal rule and restrictive principle and in all arts provides the element of agitation and so stimulates growth. This is the impulse which I call romanticism. On the love song, war song and hunting song of early man their rested not the superstition which fettered his religious chant. In these manifestations his fancy was free to discover and use all the tonal combinations which might aid him in giving voice to his emotions. Its mission during the artificiality and scholasticism of the Middle Ages was fulfilled by the Minnesinger and Trouvère, and though the death of chivalry ended that peculiar ministry the romantic spirit continued to live in the folk song and the popular dance. When the composers of two hundred years ago began to develop instrumental music they found the germ of the Sonata form in the homely dance tunes of the people, which till then were thought to be outside the pale of art. When the genius of the masters of the last century had moulded this form into a vessel of wonderful beauty, the same spirit which originally created the dance form suggested the filling of the vessel with new contents. If the vessel would not hold these contents it had to be widened. That is the whole mystery of what is called the destruction of form. It is not a destruction but a change. There was a time when the love of symmetry and order, of beautiful logic and correct sequence, dominated the musician, and it is a relic of this love in such masters as Haydn and Mozart which bid them to fill so many of their compositions with the repetitions of parts and passages which "some-



times appear wearisome and unmeaning to us. They were written because the laws of form demanded that they should be. Music had not become so potent a language of the soul as it now is. In its composition the fancy was employed rather than the imagination. (The lecturer had a Sonata by Haydn. Beethoven's C-sharp minor Sonata ma quasi-fantasia played and spoke on their characteristics and continued):

I have said that as between the classical and romantic as illustrated in the two Sonatas, one marked the employment of the fancy the other of the imagination. I would not have you either accept this in too literal a sense or give it too broad an application. All great men are, as the popular phrase goes, "ahead of their time," and in all great music you will find instances of profounder meaning and deeper feeling than marked the generality of contemporaneous compositions. You will find sublimely romantic expression amidst the intellectuality of Bach's music, in Gluck, in Haydn, in Mozart. The latter's fantasia in C minor is a luminous example. But for a general characterization of pianoforte music from the beginning of music written for keyed instruments up to Beethoven, it is safe to say that it illustrates the play of lively and ingenious fancy, within boundaries approved by the æsthetic sense, rather than the work of lofty imagination. I have not time to pursue this subject: I leave it with a quotation from Ruskin's writings which will, I think, appear to you in new beauty if you listen to it with what I have said of Haydn and Beethoven in your mind:

"The fancy sees the outside and is able to give a portrait of the outside clear, brilliant and full of detail.

"The imagination sees the heart and minor nature and makes them felt, but is often obscure, mysterious and interrupted in its giving out of outer detail.

"Fancy as she stays at the externals can never feel. She is one of the hardest-hearted of the intellectual faculties, or rather one of the most purely and simply intellectual. She can not be made serious, no edge tool but she will play with; whereas the imagination is in all things the reverse. She can not be but serious; she sees to far, too darkly, too solemnly, too earnestly ever to smile. There is something in the heart of everything, if we can reach it, that we shall not be inclined to laugh at.

"Now observe, while, as it penetrates into the nature of things the imagination is pre-eminently a beholder of things as they are, it is, in its creative function, an eminent beholder of things when and where they are not; a seer, that is, in the prophetic sense, calling 'the things that are not as though they were,' and forever delighting to dwell on that which is not tangibly present."

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"The most imaginative men always study the hardest and are the most thirsty for new knowledge. Fancy plays like a squirrel in its circular prism and is happy; but imagination is a pilgrim on the earth and her home is in heaven."

This is Ruskin's beautiful way of saying that the imaginative artist strives for the ideal, and must so strive. The ideal, however, is what it is because it transcends human excellence and therefore is unattainable. Now do you understand the deep melancholy and the grim humor generally found hand in hand in great men, Beethoven and Schumann for instance.



EDWIN KLAHRE.

The younger school of American Musicians has very few representatives, who have so promising a record and prophecy, as attach to the name of Mr. Klahre, whose portrait appears above. Born in New Jersey in '66—he enjoyed from an early age the instruction of his father, a musician of good reputation, until at fourteen he was placed under the instruction of Joseffy, whose impress, in a characteristically delicate touch, is easily discernible in his pupil's style.

At sixteen he went to Stuttgart, but finding himself somewhat dissatisfied with the school he withdrew and, after ten months of comparative rest, drifted to Berlin where he studied with Xaver Scharwenka and later on with Liszt, from whom he received marked expressions of the master's personal interest in his career, and of his pleasure in contributing to his artistic education. Mr. Klahre returned to New York in '84 and since that time has led a very active life as a teacher, and in concert work. In addition to a series of not less than four classical recitals each year in Steinway or Chickering hall, he has appeared with the Van der Stucken Orchestra in the Arion Society Concerts, with Tia in New York, Boston and Baltimore and also with the Campanini Concert Company.

Mr. Klahre's favorite masters are Beethoven and Chopin, though every great name appears in his unusually large concert repertoire. Personally his bearing is modest and animated, evidencing a large reserve of energy and technical capability.

He was recently married to Miss Engleberg of New York and finds the "hard workers' sweet refuge" at his own fire-side in Boston, where he has become connected with the Conservatory faculty. Mr. Klahre appeared in Sleeper Hall Oct. 23, assisted by Mr. Leo Schulz and



Mr. Faelten, in a concert which was very favorably received and much enjoyed, and also gave a fine recital Nov. 15. We give the programs below:

Oct. 23. Program: 32 Variations, C minor; Sonata appassionata, F minor, op. 57, L. v. Beethoven; Impromptu, F-sharp major, op. 36; Scherzo, B-flat minor, op. 31, Fr. Chopin; Romanza and Allegro moderato, from Concerto for Violoncello, D minor, op. 82, C. Reinecke; Barcarolle, G major, op. 45, A. Rubinstein; La Campanella, Concert study after Paganini.

Nov. 13. Program: Sonata, D minor, op. 31, No. 2, L. van Beethoven; Nocturno, B-flat minor, op. 9, No. 1, Berceuse, op. 57, Fantaisie Impromptu, op. 66, Fr. Chopin; Arietta di Balletto de l'opera Alceste, (transcription by R. Joseffy.) W. von Gluck; Fantaisie, C major, op. 15, (Wanderer Fantaisie.) Version by Fr. Liszt, Frz. Schubert; Kamennoi Ostrow, op. 10, No. 22, A. Rubinstein; Dreams of Love, No. 1, Cantique d'Amour, Frz. Liszt.

## N. E. CONSERVATORY ITEMS.

The annual Fair and Flower Sale of the Beneficent Society, which took place November 6, in the parlors of the Conservatory, was a pronounced success. In the evening a concert was given in Sleeper Hall by the teachers, the receipts from which, added to those from the Fair, gave the society about seven hundred dollars. This society has for its object the assistance of talented and worthy, but poor students, by advancing the funds, in part, for their musical education. Already the society has lent its helping hand to a large number of students during the seven years since it was organized. Its beneficent work is worthy of the largest appreciation and most generous support.

The first reception of the Faculty Club of the New England Conservatory was held on the evening of October 30. At eight o'clock a Concert of Chamber Music, was given in Sleeper Hall, by the N. E. C. String Quartet, assisted by Mrs. Louis Maas, pianoforte. The artistic rendering of the numbers was recognized by an appreciative audience. Among the distinguished persons present were Mr. and Mrs. Nikisch, Mr. and Mrs. Franz Kneisel, Mr. Otto Roth, Mr. L. Svecenski, Mr. Anton Hekking and Mr. Henry Miller. At the close of the concert, the members of the club, with their guests, adjourned to the dining-hall, where a collation was served. On being introduced by the Acting Director, Mr. Carl Faelten, an enthusiastic welcome was extended to the guests. Mr. Elson, in a happy speech, voiced the sentiments of the teachers, and a most delightful social hour was passed. This was the first public recognition of Mrs. Nikisch since her arrival in America.

Mrs. Abba Gould Woolson gave a lecture in Sleeper Hall, Oct. 12; subject, "A Visit to Granada and the Alhambra." Mrs. Woolson's six months spent in Spain have enabled her to speak most intelligently of this peninsula, which she considers possesses more delightful associations than any country in Europe. The city of Granada, which is called the most beautiful city on earth, is situated very high in the Sierra Nevadas, com-

manding a view of the Vega, an extensive, fertile plain, twenty miles long by thirty miles wide, traversed by two rivers that gleam through the verdant carpet which presses the floor of the Vega. There are little hamlets and villas scattered throughout this region. The air from the mountains, crowned with perpetual snow, combined with the tropical heat of the plains, makes one of the charms of Granada, giving the effect of both Switzerland and Africa at one glance.

As you enter the palace of the Alhambra you find yourself standing in a great court, surrounded on the four sides by marble columns; in the center is a large fountain. Beyond this you pass into the Hall of the Ambassadors, where the fine carved work reminds one of the most delicate embroidery; and so on, through an almost endless number of rooms of exquisite beauty and finish.

In the Cathedral of Seville were found many wonderful paintings of Murillo, the idolized artist of Spain—such paintings, the lecturer assured us, could be seen nowhere out of Spain.

Spain was in possession of the Moors for 777 years. They were a mixed race of Arabs, who had crossed from Africa by the straits of Gibraltar. In the year 1492 occurred the two great events, of the final conquest of the Christian armies over the Mohammedans, and the discovery of America by Columbus. For the latter event, all praise and gratitude are due to the brave Queen Isabella of Spain, without whose munificent generosity the dream of Columbus would never have been realized. The lecturer most earnestly hopes that the gratitude of the American people will be emphasized by the erection of a suitable monument in our National Capital, to the memory of Queen Isabella.

### THE THEORY OF MUSIC.

Mr. Louis Elson's enviable reputation as teacher and lecturer certainly bids fair to be equalled, if not eclipsed, by his success as an author. Hardly has the press at home and abroad rested from its unhesitating commendation of "The History of German Song" before it awakens to unqualified praise of a new work entitled "Theory of Music."

Mr. Elson has assuredly done students of music a most valuable and kindly service in thus gleaning from the vast store of musical knowledge those most useful facts which bear directly upon their studies, and arranging them in so plain and practical a way. The author has, moreover, the good sense to say what he wishes to make known about a subject, in a remarkably clear and comprehensive manner which holds the attention of the reader and makes the whole work an interesting as well as profitable study. Pupils who have the good fortune to become familiar with the contents of the book will not only take a deeper interest in music as an art, but also in the changeless laws which control the wonderful harmonies of nature, and upon which so proudly rests the superstructure of melody and rhythm.

The work will fully repay careful study by teachers as well as students.

F. H. M.

On the evening of October 28, Miss Caroline Ellis read in Sleeper Hall, a paper on Ralph Waldo Emerson. An interesting sketch of his early life was given, and of the period of his teaching in Boston, at which time began his great and good influence. Miss Ellis gave selections from several of the Essays; in the essay on *Friendship*, she considers Emerson a rival of Lord Bacon. She also read choice extracts from the Quatrains, and from his exquisite *Threnody*, that lamentation so full of tenderness and despair, written after the death of his only son:

"The darling who shall not return.  
The gracious boy who did adorn  
The world whereunto he was born.  
O! child of Paradise,  
Boy who made dear his father's home.  
In whose deep eyes  
Men read the welfare of the times to come,  
I am too much bereft."

Miss Ellis profound appreciation of her subject was evident from the careful preparation of her paper, and her interesting reading of the same.

#### ALUMNI NOTES.

*All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Mrs. Sadie Farrar La Chicotte will reside in York, Pa.

Mrs. Annie Rawson Woodbury is living in Ft. Sheridan, Ill. Mr. Woodbury has charge of the improvements being made there by the government. Mr. and Mrs. Woodbury will come east for a visit the first of this month.

Mr. James Bagley called on us a few days ago, having come on from Rochester, N. Y. to complete the purchase of an organ for the church with which he is connected.

Married—Sept. 17, 1890, at South Pasadena, California, Marie L. Klippstein and George W. Glover, Jr. Mr. and Mrs. Glover reside at Hermosa Vista.

Mr. George Shaul '90, is organist and director of music at the first Congregational Church, Randolph, Mass, and has a number of pupils in that town. Mr. Shaul is also taking a post-graduate course at the N. E. C.

Miss Louise E. Phillips has a class of twenty pupils and has accepted the position of organist at the Episcopal Church, Yankton, South Dakota. Miss Phillips has made many friends and enjoys her life in the west.

Rose A. More is teaching in the "Waterman Hall" school, Sycamore, Ill.

Miss Georgia M. Frye, '89, organist of Trinity Church, Cambridge, Mass., has been assisting in the organ recitals recently given in the Pilgrim Church, Cambridgeport.

Mrs. Alice Brigham-Horton, '85, is now in Nebraska. Mr. Horton is an expert chemist in the employ of the U. S. government. Mr. and Mrs. Horton will make their home in Washington, D. C.

Miss Laura Baker is teaching in the seminary at her home, Butte, Montana.

The Philadelphia *Musical Journal* of Oct. 18 gives an excellent likeness of Wm. B. Godfrey '84, and prints a sketch of his life and work. Mr. Godfrey has resigned his position at St. Luke's Church, and has assumed charge of the organ and boy choir at the church of the Beloved Disciple, Philadelphia.

Miss Louise Lang, student at the N. E. C., '87-'88, died of typhoid fever at her home, Sabina, Ohio, Sept. 30, 1890. Miss Lang was much beloved by her associates at the Conservatory and her parents have their sympathy.

A MODEL CHURCH CHOIR.—The foremost choir in the northwest, the First Congregational of Minneapolis, is devoted to the best sacred music and confines its work strictly to religious work. The quartet selected by the organist and director is unusually well balanced and is without question one of the best quartets ever brought together in the northwest. Added to this is a carefully selected chorus, largely from the church, five sopranos, four altos, three tenors, and three basses. With such soloists and such a chorus great results are possible. The choir is constantly improving in the accuracy and finish of its work. The organist and director, Prof. Chas. H. Morse of the Northwestern Conservatory of Music, has had a long and successful experience of twenty-three years. This choir is devoted to its work, its members are congenial and ambitious to do all that is possible to make the church music a real power for good. The pastor and organist are perfectly in accord, uniting in the preparation of each Sabbath's work. The Hymns are all congregational, and splendidly sung.—*The Orpheus*, Minneapolis, Oct. '90. Miss Julia F. May, a pupil at the New England Conservatory in 75-6-7, is the contralto in this quartet.

We clip the following criticism from the *Terre Haute Express* of Nov. 8: "Miss Alden's piano recital on Thursday evening gave great pleasure to a large and cultivated audience. She played unusually well. The scherzo and presto movements of the Beethoven Sonata, and the "Nightingale" by Liszt, were played with a clearness of execution and a brilliancy of tone such as one does not often hear. Miss Alden is absolutely sure of her notes, there is no blurring anywhere. The Mendelssohn Quartet added much to the occasion,

Miss Adelaide N. Colburn, '88, has been engaged to teach vocal music at the Wilbraham (Mass.) Academy, and directs the music at the M. E. Church in that place.

Miss Frances F. Payne, '88, has her time for teaching all taken and has been obliged to refuse pupils. She is one of the most earnest teachers in St. Louis.

The *Toronto Globe* of Oct. 17, '90, devotes nearly a column to a notice of the recital given by Miss M. Irene Gurney, '90. We wish we had the space to give the criticism entire but we can only give a few of the many good things said of the performance:—"Miss Gurney won the good will of the audience at once by her pleasing personal appearance and by the unaffected and composed manner in which she performed the difficult task she had set herself. She has evidently had a thoroughly technical training, and, while none of her selections could be said to call for what is termed virtuosity, they were sufficiently exacting in their demands on the technical resources of a pianist to form a severe test in that respect. Her touch is clear, firm and full of decision and definiteness of purpose. Her facility of execution and the general refinement of her playing made her performance one of extreme artistic excellence, en-

tirely apart from the fact that friends are always inclined to judge a debutante leniently. Miss Gurney's wine needs no such bush. Her conception of her pieces is strong and warm in color, showing an artistic temperament well guided and well controlled. Altogether Miss Gurney is a pianiste whose performance causes her hearers to sink the idea of amateurism and to measure her by professional standards."

## MUSICAL MENTION.

### NEWS NOTES COMPILED.

C. C. Converse, of Erie, Pa., formerly a pupil of Spohr, has written an overture, "Hail Columbia," which the European house of Schott will publish.

**Letters** Orlando Lasso have been acquired by the Royal Library of Munich, which, from their entirety, it is found impossible to publish, owing to their coarseness.

**Mascagni's successful opera.** "Cavalleria Rusticana," has already made him richer by 50,000 lire, (\$10,000), while his publisher gets \$200 royalties every time the work is performed.

**The Paris Correspondent** of the Brussels "Guide Musical" reports that at the first Châtelet concert at Paris the "Lohengrin" prelude was made the occasion for noisy manifestations, in which applause was mingled with shouts of "Enough!" In pleasing contrast is the news that at the Eden Theatre a complete performance of Wagner's "Tristan and Isolde" will be given before the end of the season. The editors of the *Echo de Paris*, Henry Bauer and Catulle Mendes, well known as Wagner admirers, are preparing this performance "for invited guests." It will depend on the success of this performance and the amount of interest it will arouse whether or no and how many repetitions will be given before paying audiences. Here is the cast: Engel as Tristan; Rose Daron as Isolde; Fursch-Madi as Brangäne. Lamoureux will be conductor.

**On Nov. 24** Lilli Lehmann began a series of performances at the theatre in Prague where she will sing in "Fidelio," "Don Juan," "Norma," "The Huguenots," and "Lucrezia" in Italian, and in "La Juive" in French. She will also sing in two Wagner concerts in which Kalish will appear.

An Italian Inventor named Chiappani has devised a portable metronome of great practical utility, as it may be carried in a vest pocket like a watch; it consists of a circular metal box from which issues a tape on which numbers are inscribed equivalent to those of Maelzer's metronome; the tape being pulled out to the number desired, the end of it is held in one hand, while the other swings the metal case, which acts as a pendulum, giving isochronous oscillations in accordance with the well-known physical law. The principle is obvious, so that we do not believe it necessary to explain Chiappani's in greater detail. We may add, however, that the fact of its being so much more convenient to carry and use than that of Maelzer's will insure its adoption by all musicians, as its accuracy has been tested beyond question.

The Leipzig Wagner Committee have accepted the model by Schaper of Berlin for a Wagner monument, and have asked the City Council for a site in front of the old theatre. Fifty thousand marks (about \$12,000) are needed for the purpose.

**Vienna amateurs are interested** in a catalogue just published by Artariff & Co., of ninety six Beethoven manuscripts now in their possession. They were purchased chiefly at auction just after the master's death in March, 1822, and include preliminary sketches of important works, the entire sonatas of op. 110 and 111, and the last movement of the ninth symphony, together with several overtures, songs and some entr'acte music.

Miss Van Zandt passed through Paris on her way to Russia, where she is engaged to sing "Mignon," "Hamlet" and "Lakme" in St. Petersburg, Moscow, Warsaw, Kieff and Odessa. Her contract is for thirty performances at \$1,000 each.

The Hungarian National Conservatory of Music, Pesth, will celebrate in January its fiftieth anniversary. Great preparations for a worthy celebration of the event are being made under the supervision of

the one-armed pianist, Count Geza Zichy, director of the conservatory and lately appointed intendant of the National Theatre.

The statue of Berlioz at Isère, France, was inaugurated on the 28th ult. with great solemnity; an immense concourse attended the ceremonies, which were honored by the presence of many illustrious musicians, among them Thomas, who delivered an occasional speech, Gounod, Reyer, Massenet, Delibes, etc. The day was completed by concerts, in which Berlioz' works dominated, a banquet, illuminations, a grand ball and a display of fireworks.

The recent Three Choir Festival at Worcester, England, was a decided financial success, the figures being Receipts, £5,77 and expenditures, £4,411; leaving a net balance of £636, (\$5,180) a profit larger than any as yet attained at these festivals.

Sig. Lago opened his London season successfully at Covent Garden with "Aida." Ginedia Ravoglio, contralto, made a great success both as singer and actress. Her sister Sofia, the soprano, was hardly so successful, being very nervous. Galassi, Giannini and Meroles completed the chief characters. Bevignani conducted.

Herr Friedrich's, the Bayreuth "Beckmesser" of the last two years, who has been very seriously ill for two months, is now reported as making good progress towards complete recovery.

The novelties at the Munich Court Opera this winter will be Langer's "Murillo," Chabrier's "Gwendoline," Cornelius's "Le Cid," Franchetti's "Asrael," Isouard's "Aschenbrödel," Ponchielli's "La Gioconda" and Liszt's "Legend of St. Elizabeth" in the scenic arrangement.

The Philharmonic Choir of Berlin, under the direction of Siegfried Ochs, is about to give three concerts, at which the following works are to be performed: "Acis and Galatea," in a new arrangement by Felix Mottl; Mendelssohn's "Christus;" two sacred choruses by F. Schubert; "Dithyrambe" (op. 39) by Max Bruch; "Te Deum" by Bruckner; six part motets (op. 71) by Brahms; choral works by Liszt and Cornelius; ballad, "The Page and the King's Daughter," by Schumann. All these, except the last, will, it is said, be performed in Berlin for the first time.

Otto Hegner, after playing with the greatest success at Leipsic in the Gewandhaus Concerts, has appeared at Berlin, playing Chopin's E minor Concerto. Herr Lessman says of him:—"Instead of the usual childish prodigy, we made the acquaintance of a thoroughly ripened artist, who, notwithstanding his youth and his proportionally small physical strength, might enter into competition with the majority of adult pianists. \* \* \* Except Eugen d'Albert I know no one among your young pianists in whom the musical feeling and musical perception appear so little as the result of education and training, as in little Hegner, to whom the saying of Mozart about the young Beethoven will probably apply: "Take note of him; he will make the world speak of him some day."

Warsaw cannot be far advanced in music, for the first performance of Beethoven's ninth symphony there took place only a few weeks ago at a concert by the Imperial Opera.

Herr Nicolaus Oesterlein, the proprietor of the Wagner Museum at Vienna, will shortly publish the third and concluding volume of his great catalogue of a "Richard Wagner Library," which he believes will then include a reference to every work that has been published relating to Wagner and his art works up to the day of his death, 13th February, 1883.

The last prize competition undertaken by Signor Sonzogno having resulted so favorably in the production of "Cavalleria Rusticana," he proposes to hold another, in which the trial works will not be limited to one act operettas. In order to encourage beginners no composer will be eligible who has already produced any work on the stage.

Wilhelm Gerieke has been appointed conductor for the Society of the Friends of Music at Vienna. The society will perform in the course of the winter "Israel in Egypt," "Elijah," and Bach's Passion Music according to St. John's gospel.

Mr. Arthur Friedheim will start next Monday on a tour in Germany arranged by Mr. Hermann Wolff, of Berlin. At Carlsruhe he will play his own pianoforte concerto, for which, as an exception, two rehearsals have been ordered by Capellmeister Mottl, on account of the extreme difficulty of the work.

The coming opera season in Russia, both at St. Petersburg and at Moscow, promises to be unusually active, especially in the production of native works. In the former capital it is intended to bring out "Prince Igor," a posthumous work of Alexander Borodin, portions of which have

been performed in the concert room, and Tschaikowsky's new opera, "La Dame de Pique" At Moscow an unpublished opera, "A Dream on the Volga," by Anton Arensky, a young composer, some of whose works have gained much notice, will be the principal novelty.

## MUSIC AT TAUNTON.

(Boston Traveler, Nov. 19.)

TAUNTON, Nov. 18.—With a larger subscription than usual the twelfth meeting of the Taunton festival was entered upon tonight by the faithful corps of workers for the public good who constitute the business committee of the South Eastern Musical Association, rather more willingly than is always the case. They have been enabled to announce a quite varied list of choral works, and to engage artists of excellent rank. The larger compositions are Cowen's "Rose Maiden," Gade's "Crusaders," Gounod's "Solemn Mass," and Mendelssohn's "Elijah."

Mr. Carl Zerrahn is the conductor. The orchestra is the Blaisdell band of twenty four players from Concord N. H.

The first program was: Selection, "Lohengrin," Wagner; chorus, "Unfold! ye Portals," from the "Redemption," Gounod; songs, *a*, "Elegie," Massenet, *b*, "Beauty's Eyes," Tosti, Mr. J. H. Ricketson; "Those Evening Bells," Goldbeck, Mrs. Barron Anderson; piano solo, Polonaise, Liszt, Mr. T. Freidberger; songs, *a*, "Dedication," Schumann, *b*, "The Two Grenadiers," Schumann, Mr. G. S. Lamson; aria from the "Perle of Brazil," David Mile, C. DeVere; cornet solo "Il Canto Italiano," G. Rossari, Mr. Nevers; cantata, "The Rose Maiden," Cowen. Soloists, Mlle, DeVere, Mrs. Anderson, Mr. Lamson, Mr. Ricketson.

Ten years ago the program given tonight would have fitted into a Worcester festival scheme; today Worcester is beyond the cornet stage; nor do we think Taunton will take ten years to reach Worcester's present level of taste. Of the soloists Miss De Vere sang most beautifully; her voice was in perfect condition and her art quite unimpeachable. Mr. Ricketson sang Massenet's song in excellent style; but Tosti's ballad pleased the audience most. Mr. Lamson would have come nearer to the heart of his hearers had he sung his songs in English instead of German. Mrs. Anderson's song was of a popular character.

The Taunton chorus possesses a good soprano choir, admirable altos, fair basses and weak tenors. They attempted nothing difficult tonight, but what was done was creditably performed; the attack was good and the intonation sure. The orchestral accompaniment to the cantata seemed too thin for Cowen's orchestral scoring; that it was an adaptation is possible, as the pianoforte was constantly made use of. There was some stumbling on the part of different players, but the tonality of the whole is agreeable. The soloists acquitted themselves generally well. We congratulate the society and its untiring secretary, Mr. Soule, on the probable happy issue of the twelfth South Eastern Massachusetts Festival. G. H. W.

Selah is the name of Stanley's African servant. Would that the fraternity of musical critics might adopt the expression as a watchword.

## QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Correspondents wishing information regarding fingerings, the interpretation of musical signs, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

P. P.—1. How many sonatas for violin and piano did Haydn write?

Ans.—He wrote four or five and also arranged for these instruments three or four string quartets. They are all published collectively in the Litolf and other editions as the Haydn violin and piano sonatas. The originals belong to his earlier works and are quaint enough.

2. Please name a good but not lengthy work on the construction of the violin.

Ans.—The Violin: Its Construction Theoretically and Practically Treated. By P. Davidson. (London, F. Pitman.)

3. Is there more than one correct way to play the violin?

Ans.—We wish we could dodge this question. We think that in some respects there may be two or more ways of doing things. The first way, which we will call the normal way, general mankind should follow. The other way belongs to geniuses, as, for instance, Paganini's position of the left arm and hand.

MARY F.—1. Which are the five best songs of Jensen, Grieg, Kjerulf, Meyer-Helmund, and Lassen, aside from *Thine Eyes so Blue* and *Tender and The Dream*, by the latter, and Kjerulf's *Last Night*?

Ans.—To answer this absolutely as to the best songs would require a tremendous musical canvass. Good songs are these: Jensen; *Old Heidelberg*, *Murmuring Zephyrs*, *O Lay Thy Check on Mine*, *Margarita*, *By Manzanares*; Franz: *Slumber Song*, *Fondly He Sought Me*, *On a Thorn Bush*, *Marie at the Lattice*, *Evening*; Grieg: *Sunshine Song*, *The Old Song*, *I Love Thee*, *Strolling Minstrel Song*, *Departed*; Kjerulf: *O Love my Heart is Spellbound*, *To Her Portrait*, *Ingrid's Song*, *My Heart and Lute*, *A Stormy Night*; Meyer-Helmund: *Magic Song*, *Maiden's Song*, *A Daily Question*, *Margarite*, *A Slight Mistake*; Lassen, *The Old Song*, *I Feel Thy Angel Spirit*, *Summer Evening*, *I Wept One Night While Dreaming*, *Whither*.

2. Are any of Brahms's songs pleasing, and if so, which?

Ans.—Very pleasing. For instance: *Cradle Song*, *Little Dustman*, *Love Song*.

3. Please name some of the best of Grieg's instrumental music; also Rubinstein's; also Brahms's. For four hands; if too difficult, for two hands.

Ans.—Grieg, Edition Peters, two hands: *Holberg Suite*; *Humoresken*, Op. 6; 25 *Scandinavian Dances and Songs*, Op. 17; *Ausdem Volksleben*, Op. 19. Rubinstein: try Sym-

phonies and ballet music arranged for four hands. Brahms: try Hungarian Dances and Symphonies, also arranged for four hands.

DELLA.—1. What is the difference between the German and the French pitch?

Ans.—German, two-lined C, 528 vibrations. We understand this to be the tempered C. The French natural two-lined C, 522 vibrations; tempered, 517 and a fraction.

2. Is it not true that the pianos of the N. E. C. are tuned to the lower pitch, whichever that may be?

Ans.—The pitch here is 522 for the two-lined C.

EMPIRE CITY.—1. What would you advise me to practice after completing the six books of Czerny's *Grand Finishing Piano Studies*, Op. 409?

Ans.—Have you played Moscheles, *Studies*, Op. 7, Books 1 and 2, and C. Mayer, Op. 119, Books 1, 2, 3? If not, try them; if you have, write again.

2. What grade is Gottschalk's *Lost Hope*? Please name some good pieces in the same grade.

Ans.—To be played in first class shape, fifth grade Bargiel, *Suite*, op. 31; Weber, *Polonaise Brillant*, E major; Maas, *Folk Dance*, op. 13. This is, to be sure, music of another kind.

3. What is the meaning of the word *Scintillante*, and the words *Comme l'auter le joue* found in the same piece?

Ans.—In a sparkling manner; and, As played by the composer.

4. Is the soft pedal on the piano rightly called the "harp pedal?"

Ans.—We never have heard it called by this name. This, however, does not mean that the term is not in use.

POUGHKEEPSIE.—1. In the September number I read: "All his (Beethoven's) piano sonatas are orchestral works set in a piano notation." Does this mean that they can be easily arranged for orchestra?

Ans.—Some separate movements and whole sonatas will arrange well. Others would require changes of figure in order to be effective. Some are too "narrow-phrased" for a telling orchestral setting, though the orchestral spirit is present.

2. Where can I find good analyses of the Beethoven piano sonatas?

Ans.—We have met with no work which analyzes the form of all the sonatas. A little book by Elterlein has gone over them as to the subjective impressions they make, giving Elterlein's ideas only, however; if you read German, look up Lenz, and Marx. You should study musical theory.

A. W. T.—I asked in September HERALD what should be the utterance on the second note when words like *often* and *heaven* are sung to two notes. These are words of one syllable. I do not understand your answer.

Ans.—*Often* and *heaven* are words of two syllables, according to Webster's Unabridged Dictionary, editions of 1868 and 1883. We think you must be mistaken on this point. Although Webster gives the last syllable of both words as *en*, and although some vocal authorities would sing *en* as the syllable on tones of the same pitch, other authorities say that the last syllable should begin with a consonant whatever the pitch of the second syllable's tone. If you will consult Emery's *Elements of Harmony* we think you will be able to analyze any chord formation, and to solve the other problem mentioned by you which we lack the space to discuss.

VOCALIST.—1. Is tomato ketchup injurious to the voice?  
Ans.—Yes, if there is pepper in it. Anything peppery, even a peppery temper, is unsafe when indulged in by a vocalist.

2. What will help me to conquer fear and agitation when singing before listeners?

Ans.—See answer to SAVANNAH, second question.

3. Why are some keys more trying for the voice than others? I can sing *Annie Laurie*, for instance, with perfect ease in D-flat major, while in C major I am obliged to use force.

Ans.—We know this phenomenon to be a fact, though no physiological reason has ever been given us other than the general one of difference of pitch. It may be that the vocal apparatus, like the tube of a wind instrument, say a horn, is tuned by Nature to a certain pitch, or series of resonances. Your vocal organ may be fitted for resonance in D-flat and related keys, while in C major you must strain every nerve, as the horn player strains his horn in F when he plays in E major and leaves the natural pitch of his instrument.

S. H.—1. What are the metronome marks for Mozart's *Fantasia in C minor* for pianoforte, No. 18, Peters' Edition?

Ans.—*Adagio*, 88 eighth notes; *Allegro*, about 88 half-notes; *Andantino*, about 72 quarter notes; *Piu Allegro*, 80 to 84 quarter notes.

2. Give metronome marks for Chopin's piano waltzes in D-flat major; also for waltzes op. 34, Nos. 1 and 2.

Ans.—D-flat major, op. 64, No. 1, 104 dotted half-notes. D-flat major, Op. 70, No. 3, 108 quarter notes. Op. 36, No. 1, 84 dotted half-notes; and No. 2, 50 dotted half-notes.

3. I am utterly unable to play in public, even at a pupil's recital. Can a young man with this failing become a successful musician and teacher, assuming that he has sufficient talent?

Ans.—Under some circumstances, yes. If pupils are to be found only by displaying technical proficiency, no. There must be some physical lack; try to find out what it is. Exercise more. No one dares stone a performer on the platform, so do not fear.

4. Which of Chopin's piano waltzes is considered the most difficult? Which of the Mozart sonatas?

Ans.—The F major, alla breve time, of the Mozart sonatas, Chopin, A-flat, Op. 34.

F. R.—1. What can be given a piano pupil who has had Cramer's *Studies* and Clementi's *Grados*?

Ans.—You do not mention Bach's *Two and Three Voice Inventions*; try selections from them; also selections from Czerny, *Studies*, op. 740, Books 4, 5, and 6, Litolf edition.

2. Please name a few pieces for such a pupil.

Ans.—Beethoven, *Variations on a Russian Dance*; Heller, *Two Waltzes*, op. 93; Silas, *Gavotte in E minor*.

IDA.—1. When should a pupil studying the N. E. C. piano course begin to take pieces?

2. Please name a few bright pieces for such a scholar.

3. What should follow N. E. C. method, Book I?

Ans.—We refer you in answer to these three questions to Carl Faelten's *Graded List for Pianoforte* which will give you much information forbidden by the shortness of our space.

4. Should any other exercise be used while studying the first book of this course?

Ans.—No.

# REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

**THE OLIVER DITSON CO., Boston, New York and Philadelphia**  
*Songs My Mother Taught Me.* Dvorak.

This is the famous song for tenor which Mr. Winch has made so popular in America. It is one of the most beautiful of short lieder, and ought to be in the repertoire of every tenor. Compass F sharp to G.

*Cherette.* Roedel.

Also for tenor, or soprano. It is one of those songs of parting which send the lover away for good in the last verse. It is quite singable and by means of optional notes is made practicable for baritone. Compass C to G, or only F if desired.

*Gold.* E. W. Foster.

Scarcely as ironically vehement as the celebrated song of Mephistopheles in "Faust," but Thomas Hood's poem is effective nevertheless, and it has been well set to music. Of course it is for bass (all these satirical subjects are) and it has plenty of roudle work which will be useful as a vocal lesson. Compass A flat to D flat.

*In Heavenly Love Abiding.* L. O. Emerson.

A sacred solo for bass or baritone, with a compass from A to D. It is singable in its progressions but not very original, and its central theme is rather conventionally sweet.

*Remember Me.* { E. Marcy Raymond.  
*O Salutaris.*

Both of these songs are for mezzo-soprano or baritone, F being the highest note in each. Both are conventional, the first irritatingly so. There is tune in both of the works, but, unfortunately, of a type that has been heard a hundred times before.

*Eternal Rest.* Piccolomini.

A sacred song which is published both for high and low voices. It attempts a grandiose style, but does not seem to attain it.

*When the Lights are Low.* G. M. Lane.

This has already received review in another edition. It is published for all heights and depths of voices, and is a pleasing modern drawing-room ballad, ending with a waltz refrain which is much above the average of vocal waltz themes.

**MR. ARTHUR P. SCHMIDT, Boston and Leipzig.**

*Six Love Songs.* Op. 40. MacDowell.

Mr. MacDowell is certainly one of the very foremost of our American composers. He not only has the routine of the composer's work well digested, but he has the rare gift of always having something to say, which is by no means always the case with some of our native composers. The accompaniments of these songs are especially well managed, forming a good part of the picture, in the manner in which it appears in the better class of German lieder. We are not especially impressed with the words, which form rather an element of weakness in the work. We hope that the composer is not going to follow the advice of Telemann who once said that a composer should be above the poetry, and should be able to set even a hand-bill to music. The songs are for middle voice.

*Gedenk-blatt.* Hans Huber.

A short piano sketch but of reasonable difficulty. The themes are well contrasted, and the second theme is of especial beauty. Some of the modulations are of the modern audacity.

*Pantomime.* Victor Rene.

A dashing piano work. It is a sort of condensed reminiscence of Schumann's "Carnival." Pierrot is there, with the same lumbering, awkward steps that Schumann has used, and the hurly-bully of a carnival, and some of its details may be detected, although in this case the scene is supposed to be transferred to a stage. It is a brilliant and exciting piece for drawing-room or concert.

*On the Lake.* Barcarolle. F. Lynes.

A simple little bit in rondo form. The chief theme is quite appropriate and pretty, but the counter-theme is not so interesting.

*Onward.* C. Gurliett.

A bright and short piano piece for recreative purposes. It is edited by Philip Hale, as is also the Huber work mentioned above.

*Nocturne.* H. W. Parker.

In this the themes are not only interesting but they are well worked up, although the fortissimo effect of the chief theme on its return is a trifle too grandiose.

*Notturmo.* S. Jadassohn.

Jadassohn has here given themes which are not of his usual originality, and they savor a bit of Lange and Jungmann, but they are treated as never any of these composers treated a theme with a contrapuntal flavor in the combinations. It is easy to predict that this work will become popular, for the themes are easily caught, the technical part is not difficult and the effect of the whole is very graceful.

*Umoresca.* Alessandro Longo.

The composer does not belie his name, for Longo has here given a work twenty-six pages long. But it is bright and remarkably original. It is intended for concert use and demands a professional technique for its proper execution, but it is chiefly the final presto which makes it difficult. The opening passages are anything but humorous, but this slow introduction makes a good foil to the succeeding brilliancy. The themes are altogether well treated, and the interest is sustained throughout.

*16 Melodious Studies.* R. Hofmann.

These piano studies, of which we have received only the first book, seem to be of about the same grade as Loeschhorn's Op. 65, and are melodious as well as technical. They will find favor with teachers and students, as they make study agreeable, and sugar-coat the pill as far as it is possible to do.

**Messrs. PITT & HATZFIELD, London, England.**

(Messrs. H. B. Stevens & Co., Agents for America.)

*Halfdan Kjerulf's Songs.*

The songs of this Norwegian genius are so thoroughly the property of the world that a review is unnecessary: yet we can praise the good typography of this edition and, in a large degree, the translations also. It was a good idea to translate "Das Fuchlein" in the style of Uncle Remus and his "Brer Fox," but as much cannot be said for the forced character of the rhymes in this song. Almost all of the others, however, are singable in their English dress, and the volume will be a welcome one to many.

*Album of Eight Songs.* Arthur Hervey.

All of these are in the style of the German lieder, and have German poems—with English translations—for their subjects. They are for medium compass of voice, and are well constructed. It might have been as well, however, not to have added another to the hundreds of settings of Heine's "Thou art like a Flower." The setting of this is as good as any in the book, but we should like to see a composer go through life without setting this much-worn poem.

*Album of Six Songs.* Campbell.

These are somewhat simpler in construction than the preceding, and are on the whole, not so interesting. The first of the set, with its drone bass, (the song is entitled "Garden Fancies") is as good as any in the little book, but the use of German poems, which at once suggest a comparison with the works of the great lied-composers, is to be deprecated.

*Album of Ten Songs.* C. A. Lidgley.

Here at least we have several English poems, set in a direct and melodious manner. Some are quite characteristic too, and the chattering accompaniment in Kingsley's "Starlings" is especially effective. The "Lullaby" by the same author is not so poetically treated. Four of Shelley's poems are well set, and the volume will be made welcome in America, where this poet has so many admirers, who find him too seldom in a musical form.

*Two New Albums of Songs.* Maude Valerie White.

This composer, too, has gone far afield of her subject matter, and Norway, Denmark and Germany furnish words, some of which are not at all suited for musical treatment, as for example, Heine's "*Dast du mich lieb hast, Moepchen.*" This fault aside, however, the two volumes (which are not to be confounded with the composer's previous volume of song) make a very favorable impression on the reviewer. The melodies are refined, the accompaniments well developed, and the entire set such as one would be glad to find on a piano, or listen to in the drawing-room or concert-hall. Space unfortunately forbids mentioning the lieder in detail.

L. C. E.



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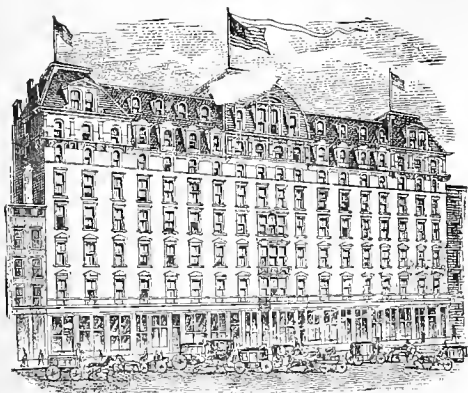
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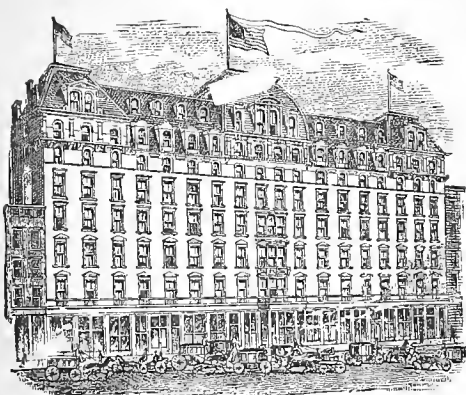
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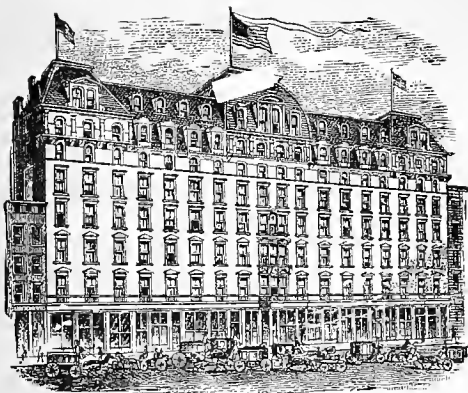
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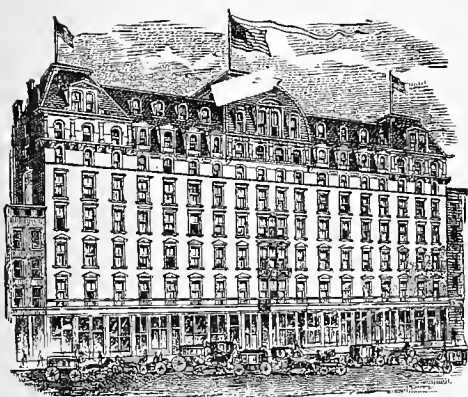
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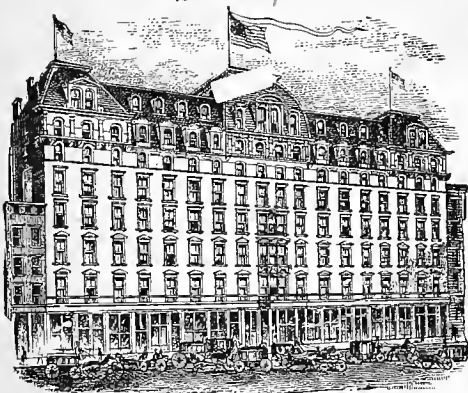
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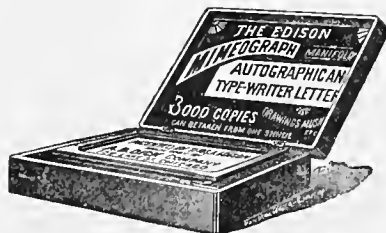
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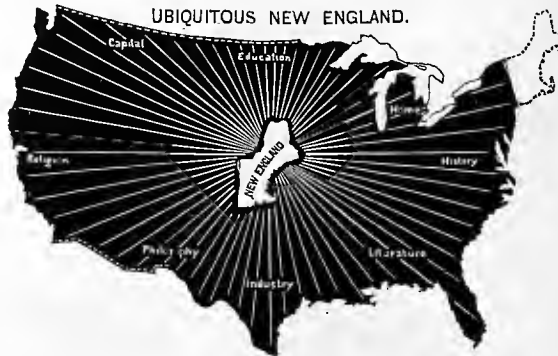
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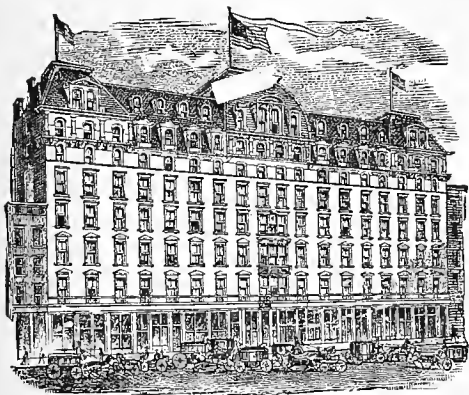
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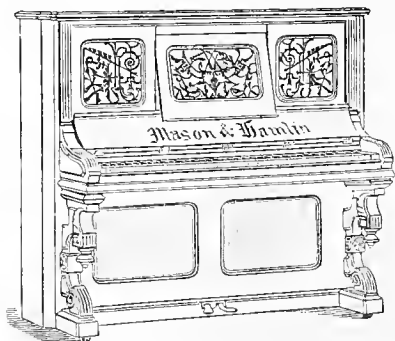
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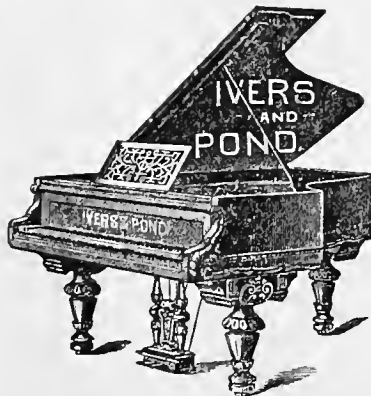
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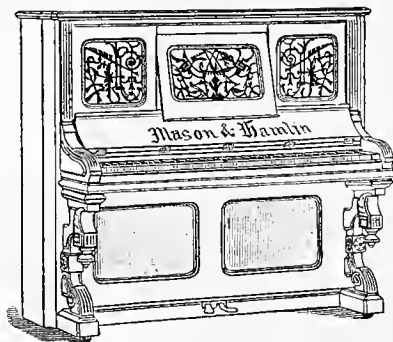
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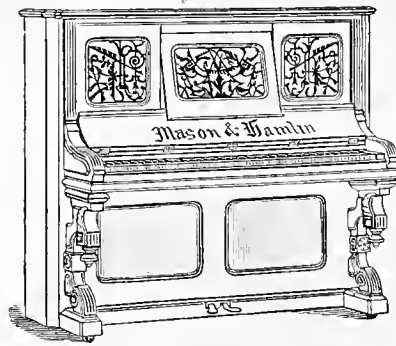
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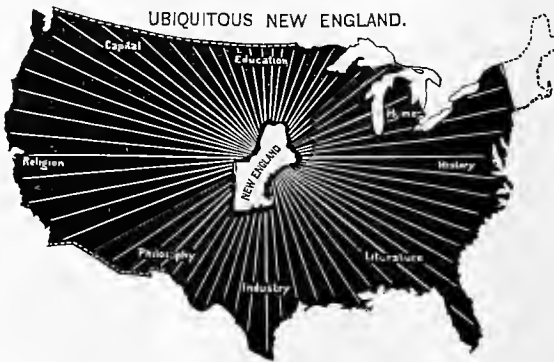
The series of articles on musical subjects begun with Mr. Elson's article on the "Boston Symphony Orchestra," in the November number, and continued by Mr. Dwight's article on the "Handel and Haydn Society," in the December number, and by Mr. Jenk's article on "Boston Musical Composers," in the January number,

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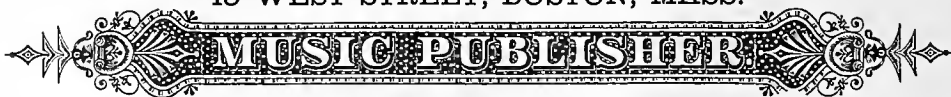
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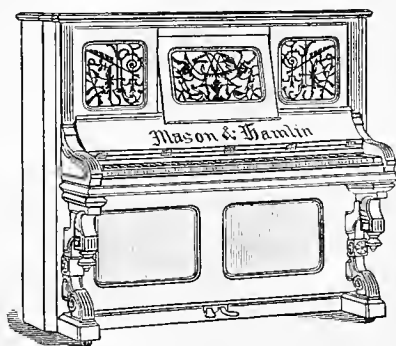
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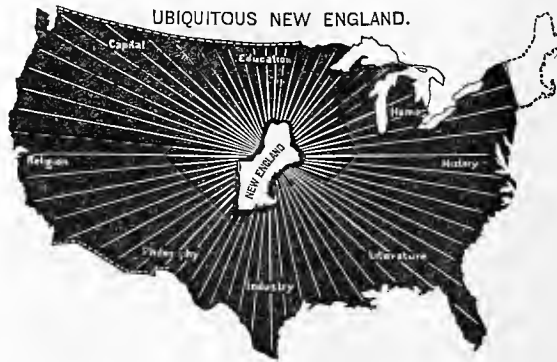
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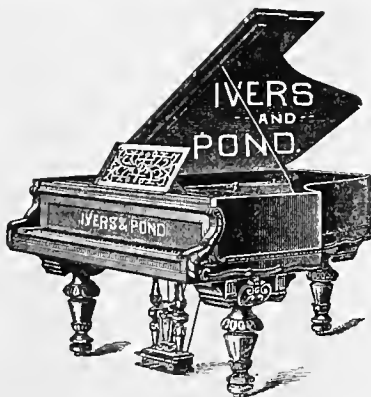
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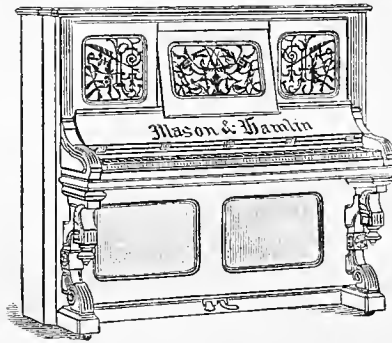
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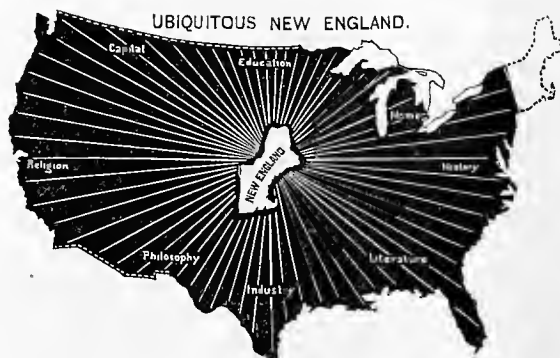
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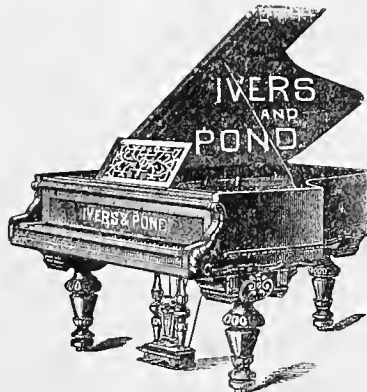
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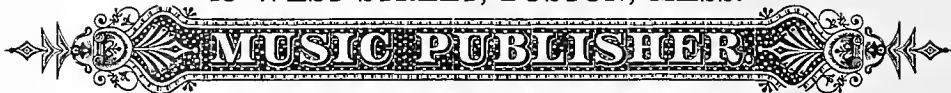
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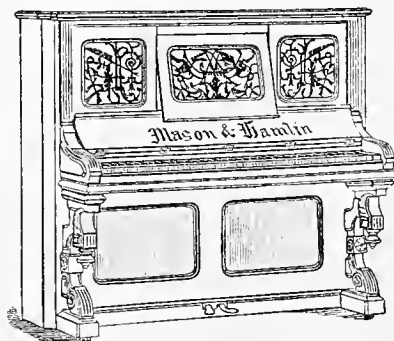
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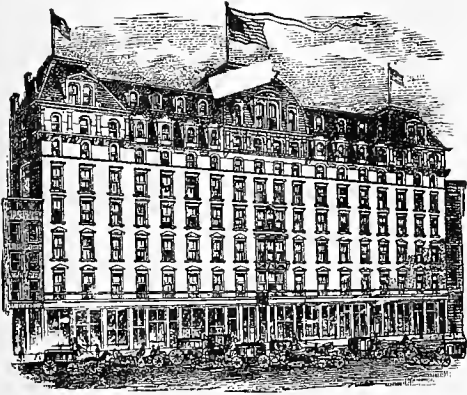
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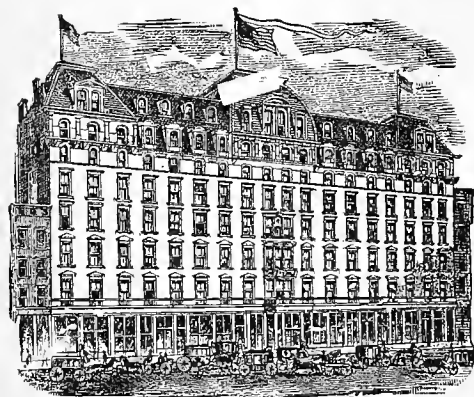
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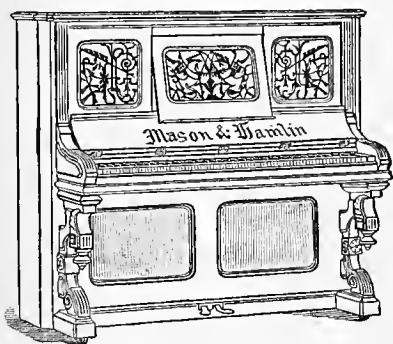
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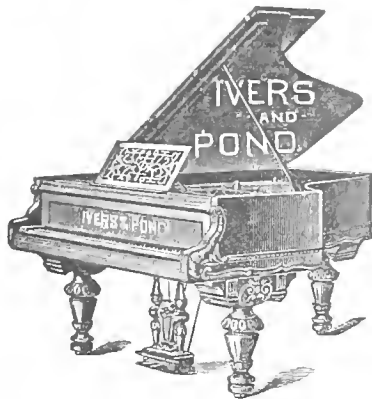
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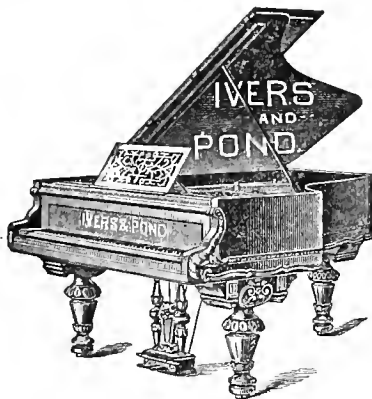
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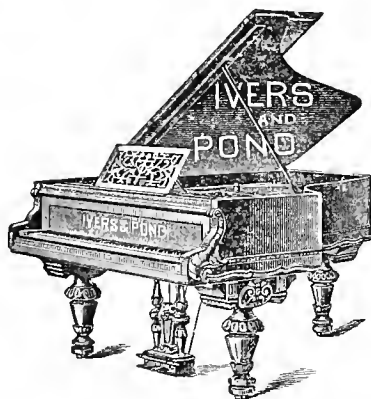
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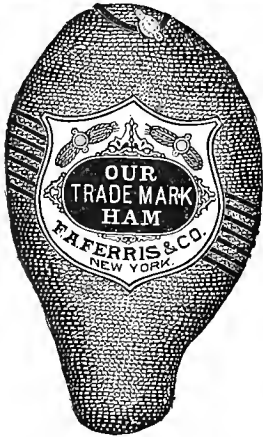
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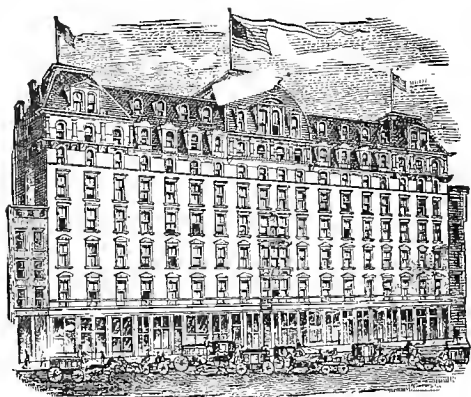
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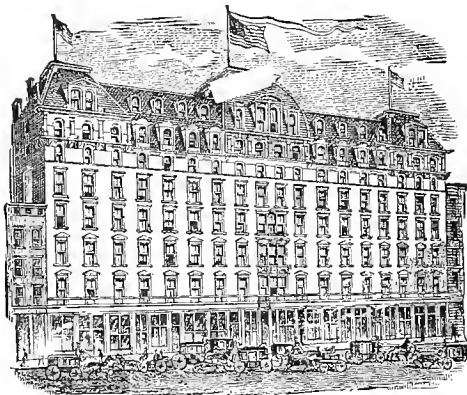
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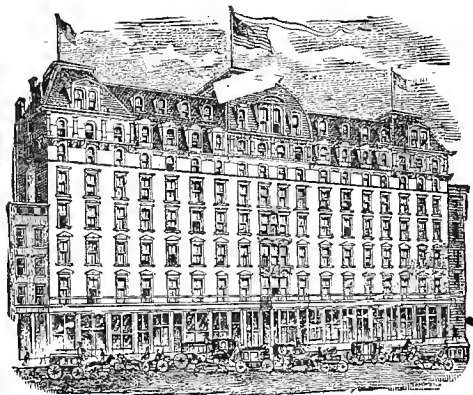
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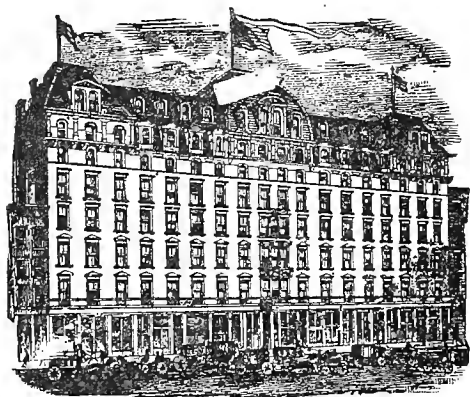
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— TO —

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(Translated from the German.)

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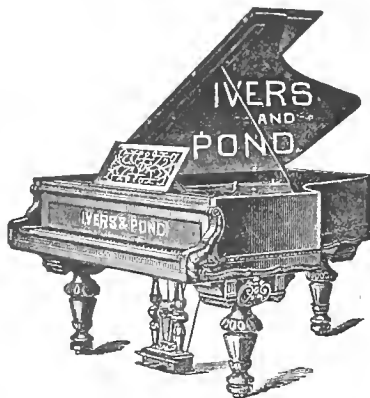
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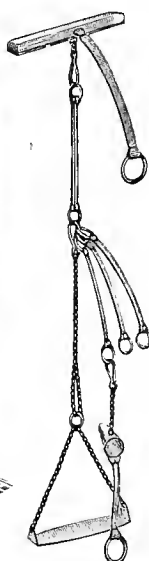
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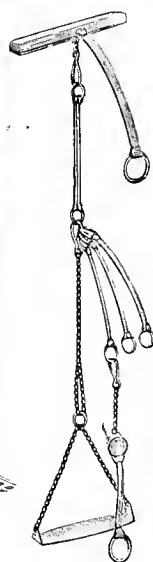
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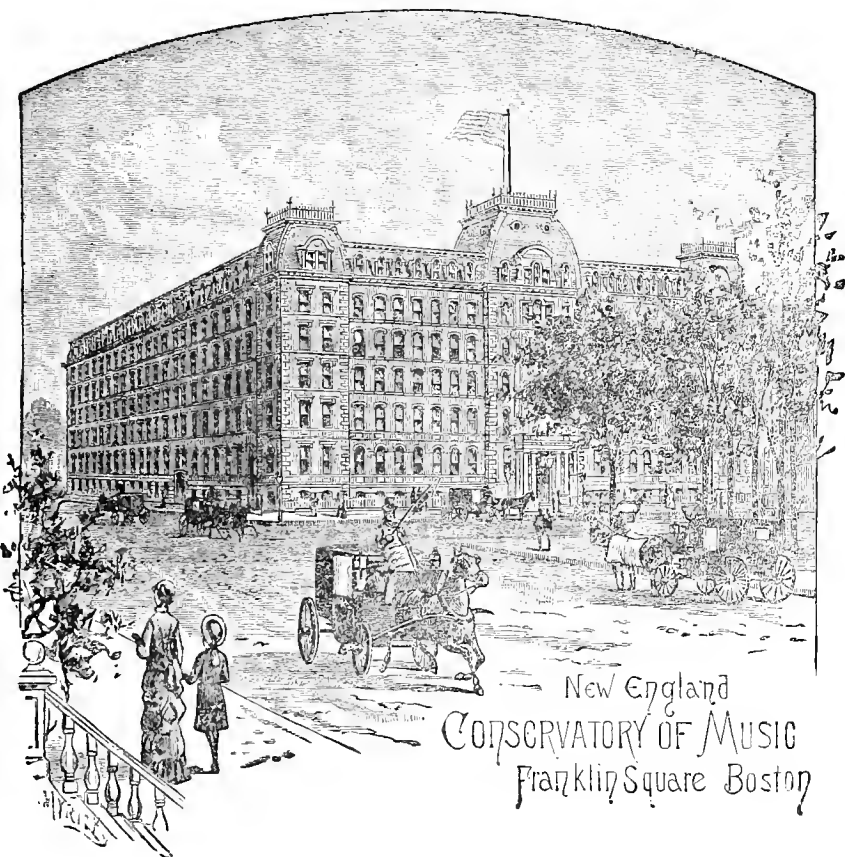
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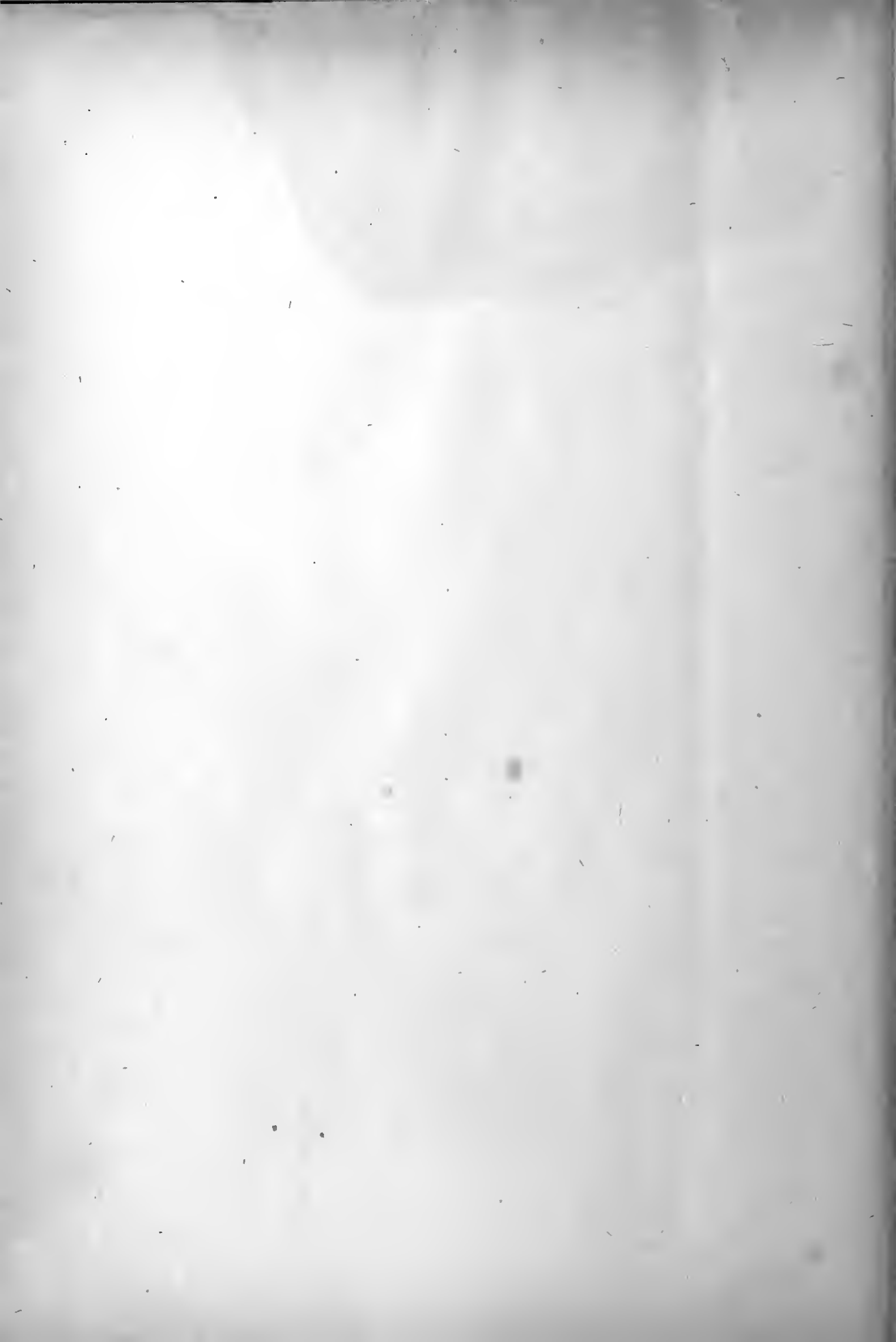
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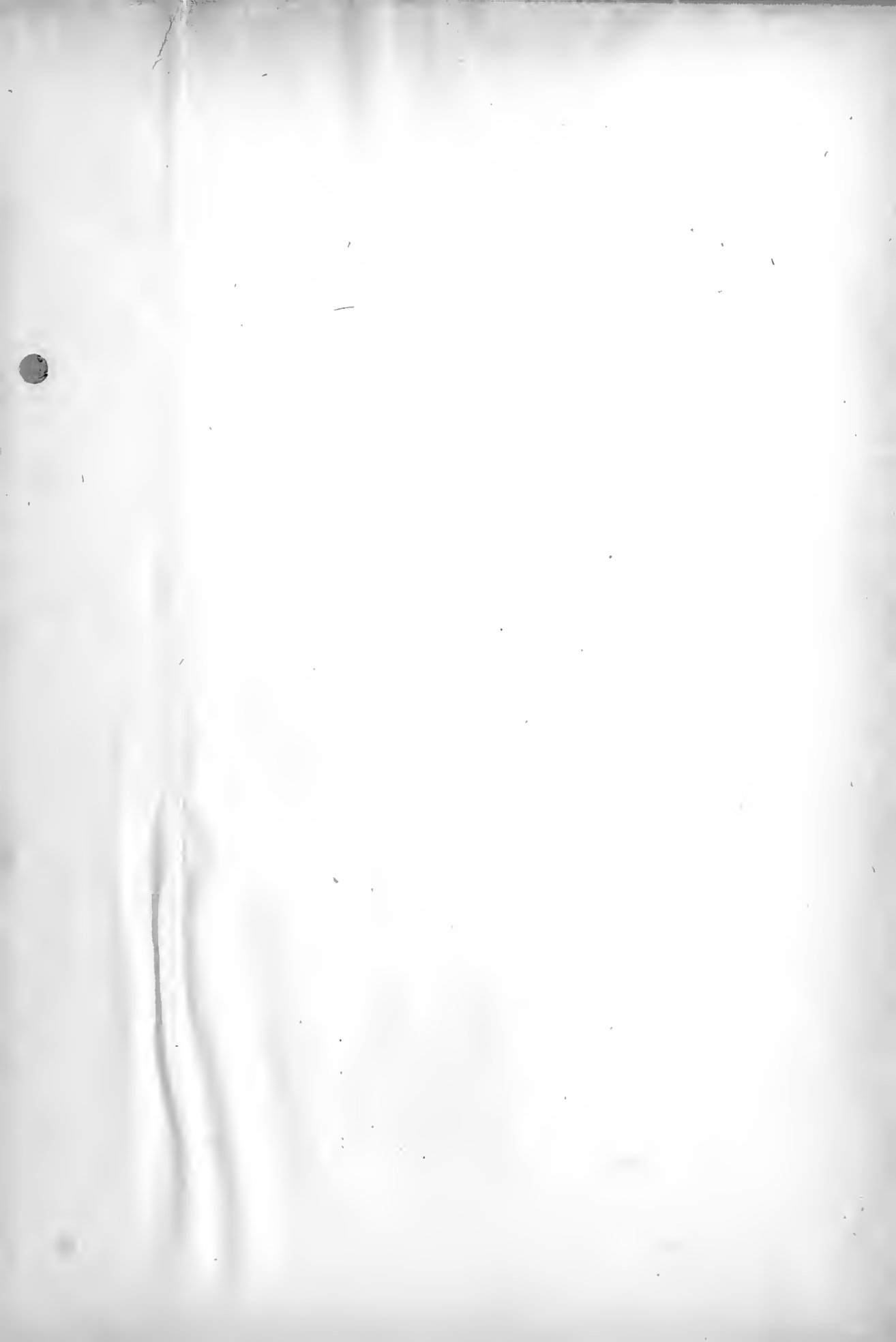
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